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The News-Magazine of Art



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See Article on Page 8.

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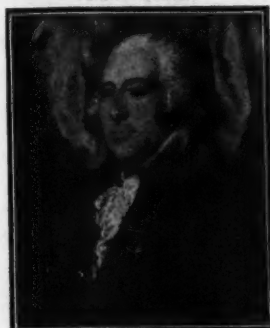
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What They Say

FORSYTHE HAS A RICH PALETTE—

"THE ART DIGEST has become my Art Bible. Were I to lose it I would feel that I had lost the sight of at least one eye—and the fact that I was a first subscriber and a first Life Patron gives me a feeling of snug satisfaction and security. I will go further, and say that should the paper blow up tomorrow I would not feel that I had any rebate coming to me. Were I a man with the gift of painting in words I could scarcely refrain from attempting a verbal canvas portraying the virtues of THE DIGEST in 'glowing colors.'—Clyde Forsythe, Alhambra, Cal.

AS SOON AS WE CAN ENLARGE THE STAFF—

"I find much in the way of information and general interest within the covers of THE ART DIGEST. I do wish, however, that a column where questions might be answered could find its way into the magazine. Of course I mean questions relating to art and art subjects in general."—Vesta O. Robbins, Belt, Mont.

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from THE ART DIGEST in our daily newspapers. Our members fully appreciate THE DIGEST and read it with great interest. We are thinking of taking out a subscription for the Chamber of Commerce as a means of interesting the business men in art."—*Deborah D. Weisel, Springfield, Mo.*

NOT PLUCK BUT DOWNRIGHT STUBBORNNESS—

"Please find a check for the renewal of your excellent magazine. I certainly do admire your pluck in keeping it going."—*Annah F. Chase, Brooklyn, N.Y.*

GO RIGHT OUT, TEAL, AND BLAS!—

"It is so full of real art news that I feel like a real old art gossip when I finish reading each number."—*William P. Teal, Cincinnati, O.*

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"I have enjoyed THE ART DIGEST. It has such good material and is so concise."—*Ethel F. Wardrop, Beverly Hills, Cal.*

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"I look forward to your issues always with interest as I think your magazine is very good."—*Miss Nellie Gage, Dayton, O.*

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"A COMPACT LITTLE PUBLICATION"—

"I think very well of your magazine, which contains a lot of valuable information for art loving people and is a compact little publication."—*Nathan Ullman, New York.*

"IN TOUCH WITH INFORMATION"—

"I enjoy your magazine thoroughly and it helps me to keep in touch with information I would otherwise have no knowledge of."—*Mrs. Herbert C. Ide, Redlands, Cal.*

A BOON FOR REMOTE COMMUNITIES—

"I feel THE ART DIGEST answers the great need of the American people, whether artist or layman—but primarily to inform painters, who are living somewhat away from art centers, what is happening in the art world."—*Glenna M. Latimer, Norfolk, Va.*

"REAL LIVE ART NEWS"—

"I am greatly interested in your magazine and am always glad when it arrives. I think, in fact, it is the best art publication that is being printed in America today for real live art news that is of interest to all contemporary artists."—*R. Foster Flint, Carmel, Cal.*

ONE OF FIRST ON LIST—

"I am on the Board of Directors and in choosing magazines for the Library of our new and very beautiful club house THE ART DIGEST is, of course, one of the first on our list, as we think it the most progressive and important paper of the kind that we know."—*Helen E. Keep, Detroit, Mich.*

ANTICIPATION—

"We look forward to the coming of each issue and certainly would miss it very much should it cease to come."—*Charles Bregler, Philadelphia, Pa.*

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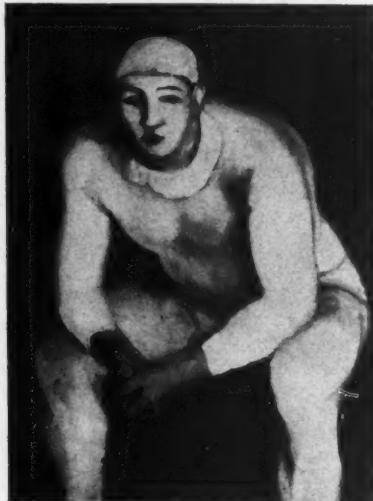
1st January, 1930

Number 7

Museum of Modern Art Makes Gymnasts of New York Critics



"White Pansies," Georgia O'Keefe.



"The White Clown," by Walt Kuhn.



"Bali Child's Head," Maurice Sterne.

Revolutionary

The National Community Foundation, among whose trustees are Otto Kahn, Joseph M. Pugh and Mrs. Medill McCormick, has engaged Ralph M. Pearson to assemble a collection of paintings and prints for the loan of which a monthly rental fee will be paid the artists represented—probably the first time in the history of art that such a means of remuneration has been offered to artists. The collection will make a tour of the principal cities with Mr. Pearson acting as lecturer. He stipulated, on taking the job, that the artists should be paid a royalty—just like playwrights—and thus wrote a new page in the history of art.

In an interview, Mr. Pearson said: "A lay art organization for the first time, so far as I know, is meeting the demand of an increasing number of creative artists that the entertainment and educational values of advanced work be recognized and paid for by society. It has long been the accepted tradition in this country that artists (of all schools) should loan their works free on the speculative chance of selling them. Society, acting through its museums and other official art organizations which it has generously endowed with millions of working capital, has approved this program with its denial of working capital to the art producer. Millions for the 'theatres' in which the art shows are given, salaries to all the 'theatre operating staffs,' and honor and hand-clapping and a chance to sell to 'playwright and actors' who are the show.

"Now this chance to sell is not such a bad speculation if an artist is catering to the average taste of the American public. But adventurous creation of the kind which makes art history never pleases the general public. It does please a small minority who,

because they too, are adventurous souls, are usually unable to buy. The result of this situation among creative artists is a widespread pessimism which affects their work in many ways.

"If this principle of rental for advanced creative work of educational or entertainment value were accepted, a basis of cooperation between society and the artist would immediately be attained. This would largely remove the present negative attitude of the artist, which is purely one of self defense. It would stimulate production. It would do away with the hypocrisy which 'supports art' in every way but buying it. It would create in general a healthy situation.

"In the case of the rugs designed by American artists, which I happen to be managing, I have consistently made it a condition that exhibits must be rented, not borrowed. As a result these rugs have had but one public showing, which was financed by the artists. *I have declined fifty requests, including that of the Metropolitan Museum, backed by the Rockefeller Foundation in the case of the present international rug exhibition.*

"All of which throws a spot-light on the significance of this first acceptance of the principle by the National Community Foundation. *Because of that acceptance I have been able to win the cooperation of artists who are continually refusing to exhibit in layman controlled showings.* Since I am to have a free hand, the works chosen will be as adventurous and distinguished as I can find."

Official Organ

THE ART DIGEST is now the official organ of The American Artists Professional League, whose Independent Department is on page 31. See announcement on page 10.

When the new Museum of Modern Art at 730 Fifth Avenue, New York, closed its initial loan exhibition of the work of Cézanne, Seurat, Van Gogh and Gauguin, which had the astonishing attendance of 47,000 persons, it did not proceed to a showing of the three Americans, Thomas Eakins, Winslow Homer and Albert P. Ryder, who, it was announced, had so profoundly affected American art that they, in justice, ought to follow the pioneering Frenchmen. Something interfered, probably the difficulty of assembling the pictures on short notice, and instead there opened in the middle of December (to last until Jan. 13), "Paintings by Nineteen Living Americans." And the new museum, started so propitiously, stepped right off into hot water. Nobody, apparently, was satisfied with the "nineteen,"—not even the museum itself, which applied balm to the wound in the shape of an announcement that a later exhibition of further "Living Americans" will be held.

The "nineteen"—who were they? Here is the list: Charles E. Burchfield, Charles Demuth, Preston Dickinson, Lyonel Feininger, Pop Hart, Edward Hopper, Bernard Karfiol, Rockwell Kent, Walt Kuhn, Yasue Kuniyoshi, Ernest Lawson, John Marin, Kenneth Hayes Miller, Georgia O'Keefe, Jules Pascin, John Sloan, Eugene Speicher, Maurice Sterne and Max Weber.

Some of the critics were emphatic in questioning the admission of Feininger, the German; Pascin, the Bulgarian, and Kuniyoshi, the Japanese, and the exclusion of such vital American painters as George Luks. For instance, Margaret Breuning, modernistic critic of the *Evening Post*, said: "American art has enough to contend with at best in the favor of the present day collector. It needs to put its best foot definitely forward to invite his august attention. Hence the visitor

may well regret such an evidently incongruous basis of selection in the work of our living artists when thrown into unavoidable comparison with the superb foreign group of the preceding show.

"Why in this 'cross section' of American art, consisting of nineteen contributors, should the work of three foreigners be included? We are not so short of material as that.

"Feininger, for example, although born in this city, showed here in 1923 with a group of modern German artists. He has been a teacher in the Bauhaus, in Weimar, and is thoroughly identified with German art, as well as being but of the slightest interest on any count, having a negligible talent expressed in a foreign idiom. Pascin, who gets under more ropes than any other artist living or dead, is a Bulgarian, whose long residence in Paris has completely formed his style, so that nothing more alien to American art in any form could be found than the work of this decidedly Parisian painter. Or Kuniyoshi? Here is an Oriental endowment and psychology, with no appreciable relation to Occidental art, except in subject matter.

"The selection of representative works, moreover, is one of the most vulnerable points in the whole exhibition, and obviously bespeaks haste in its assembling. Any one who has been plodding about, man and boy, for the past decade in the galleries can recall examples of these painters which in only too many cases would completely overshadow the canvases presented. They would, also, reveal with astounding clarity the real endowment of the painter, which in many cases here is not made obvious. Burchfield suffers decidedly on this count, with only two fine works to his score and a medley of negligible ones to round out an account of his highly personal expression. The same lacunae are felt in the group by Rockwell Kent, Hopper and Lawson."

And there was Henry McBride of the *Sun*, the wittiest of all modernist critics, who jumped on Feininger with both brogans. "About seven out of ten of the visitors immediately and scowlingly said, 'Who is this person? How did he make the grade that excluded George Luks, Childe Hassam, Joseph Stella, Florine Stettheimer, Alexander Brook, etc.' and there was a rush instant to inspect his contributions. After the inspection the inquiries became louder than ever, 'Who is he?' and unfortunately I was not in a position to tell them." On investigating, McBride says he found that three of Feininger's contributions came from Detroit "and are traceable to Dr. Valentiner and it was doubtless that powerful influence that got the pictures safely past the watchful eye of Frank Crowninshield." Of course, reading the art magazines and the out-of-town Sunday art pages might spoil the "originality" of a New York art critic. *International Studio* seven or eight years ago printed an informative article on the American Feininger, and for three years at least "The Blue Four," of whom Feininger is one, have toured American museums, and American critics have written miles of "copy" about him and his colleagues. The art world of California, which does not give a c. d. about New York art critics, knows all about Feininger, and either *does* not like him or *does*.

But McBride does know Kuniyoshi, who, he says, sends to the exhibition the "most ambitious picture. It is a life-sized study of a model sprawling upon a couch. Take it or leave it; you must do one or the other; you cannot ignore it. I, for my part, take it."

[Some day McBride will visit Oakland, Cal., the "nude capital" of the U.S.A.] "I find it amazingly vigorous," he continues, "and full of too many special accomplishments in painting to be recited here in detail. It may suffice to say that it alone justifies the idea of an American museum of contemporary art."

The most sensational of all criticisms, however, was by Royal Cortissoz, the arch-conservative of the *Herald Tribune*, who coolly took over the exhibition in behalf of "good draughtsmanship," of which he is the American champion. "The salient fact to be noted," he says of the exhibition "is that it contains very little that is at all violent. A few rather strained types are included, but the general atmosphere is in no wise revolutionary. In fact, some of the painters represented might almost be said to touch hands with the conservatives, a process which we take as connoting the preservation of a certain technical integrity." Mr. Cortissoz singled out Eugene Speicher for especial praise, and also Maurice Sterne, who "figures handsomely in the show, thanks, as in the case of Speicher, to his powerful yet very refined draughtsmanship."

"There is, in fact," says Mr. Cortissoz, "plenty of talent in the exhibition." Turning to the radicals, he is of the opinion that "there are too many that suffer from what we might call an excess of the prosaic. We do not ask for poetry, but we do ask for a more enkindling sense of beauty. . . . In general the key is rather drab. It is the foible of a good many members of the more or less radical wing. They paint ardently; sometimes, as in the case of Walt Kuhn, with what looks like main strength. But they forget Blake's axiom, that art is a means of conversing with Paradise. The world, for them, one can but conclude, is a rather dull place."

Some of the critics referred to the feeling on the part of the public that the new Museum of Modern Art, as the *Post* put it, "is concerned principally with French art and primarily interested in giving it advantageous presentment." There will probably be a repercussion on this theme, for the next exhibition (Jan. 18-Feb. 16) will present "Living Painters of Paris." And there has been no announcement as to whether the Eakins-Homer-Ryder exhibition would be held sometime or never.

Angarola Memorial

Anthony Angarola, young Chicago artist whose death a few months ago cut short a promising career, is being given a memorial exhibition at the Chicago Art Institute, until Jan. 19. Angarola had just returned from a year's work and study in Europe, where he had gone as winner of a Guggenheim Foundation scholarship, when he died suddenly.

"Some of the work shown," says the Institute's *Bulletin*, "is executed in the low tones, with their minor accents, for which Angarola was best known, but the later canvases reveal a different style. They are lighter in key and more lively in color."

Dubuque Buys an Ennis

George Pearse Ennis's "Rushing Surf" has been bought by the Dubuque Art Association for its permanent collection. It was part of the recent exhibition there of contemporary American paintings, circulated by the American Federation of Arts in cooperation with the Grand Central Galleries, New York.

"Ranger Paintings"

The 78 paintings by contemporary American artists which have been bought by the National Academy of Design through the Henry W. Ranger fund are assembled for the first time and are on exhibition at the National Gallery, Washington, until Jan. 31. The expense of bringing together the pictures from the various museums and art associations to which they had been allotted by the academy was met by a grant from the Carnegie Corporation of New York.

According to the terms of Mr. Ranger's will the paintings are assigned to art institutions for exhibition, free to the public, the assignment being subject to the privilege of the National Gallery of Art, Smithsonian Institution, of claiming any of them which it considers suitable for the national collection within a five-year period.

The catalogue of the exhibition lists, among others, the following artists: Cecilia Beaux, Frank W. Benson, Emil Carlsen, Bruce Crane, Thomas W. Dewing, Daniel Garber, Gordon Grant, Lilian Westcott Hale, Childe Hassam, John C. Johnansen, Sergeant Kendall, Leon Kroll, Richard E. Miller, Thomas Moran, Hobart Nichols, E. W. Redfield, Robert Feid, William S. Robinson, Carl Rungius, Elmer Schofield, Robert Spencer, Gardner Symons, Edmund C. Tarbell, Dwight W. Tryon, Douglas Volk, Horatio Walker, Frederick J. Waugh, Irving R. Wiles and F. Ballard Williams.

"Scenic or Sign-ic?"

"Why 'Sign' Away Beauty?" is the winning choice among nearly 27,000 slogans submitted in the Standard Oil Company of California's "Scenic or Sign-ic?" contest, an effort towards the improvement or elimination of roadside advertising. Other winning slogans are: "A Sign Removed Is a Scene Improved," "Landmarks—Not Trademarks" and "Roadside Beauty—A Roadside Duty."

In the meantime dispatches from Cairo state that liver pills and whiskey have almost obliterated the ancient glory of the Sphinx and the Pyramids. The avenue leading to the Pyramids is lined with huge signboards proclaiming the virtues of various modern commodities, one being placed directly in front of the Sphinx. Several monuments have been plastered with advertising legends. Steps are being taken by the Egyptian government to remove these defacements.

Art at \$25

The Merseyside Art Circle, Liverpool, an organization formed two years ago for the purpose of bringing the public and the artist closer together, is holding during January an exhibition containing no work priced above \$25. However, the chief feature of the society's activity does not lie in the public exhibitions it holds from time to time but in the fact that members' work is on continuous view in the homes of its patrons.

The founders conceived the idea of a lending library of art. A subscriber pays \$25 a year for which he receives a work of art, in this wise: He has the loan each month of a picture or a statuette. If he likes the piece he may keep it. If not, he turns it back at the end of the month and receives another. This keeps up until he is pleased. The art circulated is picked by a committee composed of six artists and six patrons.

Gos Gefressen

Florence Wieben Lehre of the Oakland Tribune and Junius Cravens of the Argonaut looked none too kindly upon the exhibition by Albert Gos, Swiss painter, at the East-West Gallery, San Francisco, during December. Mrs. Lehre writes with her usual vitriolic pen "anent topographical painting, painted picture-post-cards and such." However, she finds one picture, "Sketch of Monte Rosa," that "is simple and sure and lacks the terrific flavor of 'potboilerism' that practically everything else in the show possesses. Had it been finished, it would have been as boring as the others."

Saying that it is not a woman's place to "hit a man when he is down, when there is a man around to do the deed," she refers the reader to Junius Cravens, who said: "We had really meant not to mention these paintings at all, since it would be kinder not to, and while we are not distinguished for having a spirit of kindness in our reviews, there is a limit, after all, even to the truths that may be spoken. But since we have made the slip, and mentioned the Gos paintings, suffice it to say that they seem to us to represent everything that the contemporary artist has rebelled against. They represent the primal cause for modern art—the reason for its having come into existence—the reason for its having swept over the face of the entire civilized world—the reason, in short, for the current Renaissance."

Kent's \$14,000 Job

Rockwell Kent received what is probably the highest royalty ever paid an artist for a single series of book illustrations for his work on the Literary Guild's publication of Voltaire's "Candide." His fees and royalties from the plates and paintings have already amounted to nearly \$14,000.

Mr. Kent recently returned to New York from a disastrous voyage to the northland, which resulted in the loss of his 33-ton yacht, *Direction*, on the rocks of Karajac Fjord, southern Greenland. He brought back with him several groups of pictures depicting his adventures in the Arctic, most of them painted on pieces of bed sheets, provided by the Danes of Greenland after the wreck.

Buys Four Parshalls

Mrs. Walter Harrison Fisher, Los Angeles art collector, bought four of Douglass Parshall's paintings from the November exhibition at the Ebell salon. Mrs. Fisher has also promised to donate a \$100 prize for five successive years to be awarded to the best oil painting in the Ebell's annual exhibitions of California art. Mrs. Leafy Sloan-Orcutt has promised a \$50 prize for the best water color in these exhibitions.

Sweden Buys a John

Augustus John's "Portrait of a Young Man" has been purchased by Sweden for the National Museum in Stockholm. The picture was shown at the exhibition of Modern British Art which closed Dec. 1 after establishing an attendance record for any art exhibition in Sweden.

American Sculptress Dead

Julie Chamberlain Yates, sculptor, is dead. She was a pupil of Rodin and had studied at the Sorbonne. Her work was extensively exhibited at the Tiffany Studios, New York.

Sculptor's Ancestor a Carver of Fame



"John the Baptist," by Sava Botzaris.



"Sir John Lavery," by Sava Botzaris.

"At midnight, in his guarded tent,
The Turk was dreaming of the hour
When Greece, her knee in suppliance bent,
Should tremble at his power.
In dreams, through camp and court, he bore
The trophies of a conqueror;
In dreams his song of triumph heard;
Then wore his monarch's signet ring—
Then pressed the monarch's throne—a king;
As wild his thoughts, and gay of wing,
As Eden's garden bird."

The stirring old poem was printed in Sanders' "Fourth Reader," and back in those log school-house days, when they "spoke pieces" on "the last day of school," everybody used to thrill when some 15-year-old orator, who perhaps was later to become a congressman or a governor, used to proceed:

"At midnight in the forest shades,
Bozzaris ranged his Sul'ote band—
True as the steel of their tried blades,
Heroes in heart and hand.
There had the Persian's thousands stood,
There had the glad earth drunk their blood,
On old Plata's day;
And now there breathed that haunted air
The sons of sires who conquered there,
With arms to strike, and soul to dare,
As quick, as far, as they."

Fitz-Greene Halleck, early American poet (1790-1867), was the author of the stirring school-boy poem about the 350 Greeks who routed 4,000 Turks. And the school-boy rose to terrific heights in the next stanza:

"An hour passed on—the Turk awoke:
That bright dream was his last;
He woke—to hear his sentries shriek,
'To arms! they come! the Greek! the Greek!
He woke—to die midst flame, and smoke,
And shout, and groan, and sabre-stroke,
And death shots falling thick and fast
As lightnings from the mountain-cloud;
And heard, with voice as trumpet loud,
Bozzaris cheer his band:

'Strike—till the last armed foe expires;
Strike—for your altars and your fires;
Strike—for the green graves of your sires;
God—and your native land!'"

Then would the shrill voice of the school-boy be lowered, as he declaimed,

"They fought—like brave men, long and well;

They piled that ground with Moslem slain;

They conquered—but Bozzaris fell. . . ."

and in the end proclaimed the hero

"One of the few, the immortal names

That were not born to die."

Americans since 1830 have learned that "zz" in a European language is pronounced "tz," and they won't object when the critics in a few days begin to write of Sava Botzaris, great-grandson of Marco Bozzaris. He is a sculptor, who in the last five years has had much success, especially in England, where he has executed portraits in bronze and stone of an imposing array of the country's great. His first American showing is now being held at the Fifty-Sixth Street Galleries. One of the features is the model for an obelisk of George Bernard Shaw, to stand 150 feet high, and presenting the writer as a prophet holding a modern tablet of laws. When he visited Botzaris's exhibition in London last year, G. B. S. scrawled these words across the base of the model: "Highly approved, George Bernard Shaw."

Rochester's Art Center

With the opening of its new quarters in the old Colonel Nathaniel Rochester house, the Rochester Art Club has, after 50 years, realized its goal—to have its own home. The building, which is nearly a century old, will hereafter be known as the Art Center,—the name summing up its purpose to be the center of the interests and activities of the artists of Rochester and vicinity. There are galleries where exhibitions by members will be held and a studio-workshop, besides the club rooms.

A Carved Panel for a Banker's Home



Carved Overmantel, by William Zorach.

William Zorach has just finished carving an overmantel in wood for the dining room in the home of Mr. and Mrs. Ralph Jonas in Brooklyn. Mr. Jonas is a banker. The panel

is five feet wide and four feet high. It has no title and no theme. The play of light on its plastic outlines conveys the beauty the sculptor felt. It is reproduced by courtesy of the Downtown Gallery.

"Unfortunate"

Dr. Raimond Van Marle is in America studying the Italian Primitive and Renaissance paintings in museums and private collections. He is a young man, despite the fact that already he has eleven ponderous volumes to his credit. He is of the new generation of art experts, his works are published by Martinus Nijhoff at The Hague, and presumably his reputation is not being developed through money advanced by rich art firms wishing to secure the future with hostages.

Dr. Van Marle, a native of Holland, has specialized in the study of Italian art. He has made his home at Perugia for a number of years, and from there has collected the facts for a series of works entitled "The Development of the Italian Schools of Painting." These volumes began to appear in 1923. There are to be seventeen in all. Eleven already are off the press. The first six have to do with "The History of Painting from the VIth to the XIVth Century." Volumes 7, 8 and 9 are devoted to "Late Gothic Painting in North Italy, Central and South Italy, and in Tuscany." He takes up the Renaissance with Vol. 10, and devotes that volume and the next to the first and second generations of Renaissance painters in Florence. Volume 12, soon to appear, will deal with the third generation of Florentine painters. Five other tomes will follow, all dealing with the XVth century.

Dr. Van Marle did not come to America to deliver lectures or work up newspaper publicity. McBride of the *Sun* sought him out and got an interview. The editor of THE ART DIGEST called on him at the Harvard Club in New York—and had a talk. Dr. Van Marle said lots of things not for publica-

tion. Of the things he said that can be quoted, these two stand out prominently:

"The selection of paintings at the Metropolitan Museum of Art is most unfortunate."

"I cannot reconcile myself to modern art. Too much of beauty is left out. But perhaps I am wrong. I am devoted, you see, to the older schools."

And surely that is enough that any man ought to say in an interview.

Dr. Van Marle will inspect museums and private collections as far west as Chicago, then start for home. He is making a tour of knowledge.

Proving Art Interest

The editors of *San Francisco Business*, a weekly published by the San Francisco Chamber of Commerce, wishing to test the interest in art events among business people, recently discontinued the paper's art calendar and made a request that those missing the service write in. A deluge of letters followed and the department has been resumed on a larger scale.

Davies Show in Chicago

A group of paintings by Arthur B. Davies, principally from the Ryerson collection, is on view at the Chicago Art Institute. Among them are "Jewel Bearing Tree of Amity" and "Sacrificial Tree," two pictures that are termed by the critics "masterpieces of tonal quality and composition."

Davidson Models Dawes

A bust of Ambassador Charles G. Dawes, minus the famous underslung pipe, is being modeled in London by Jo Davidson for the Senate wing of the Capitol in Washington.

Vanderlyn

The romance of Louis Philippe's France, and of old New York, is reflected in the portrait that occupies the cover of this issue of THE ART DIGEST. For years it has been one of the treasures of the Tate Gallery (now known as the National Gallery of Art, Millbank) in London. It is a portrait of "La Malibran" (1808-1836), French opera singer of the Romantic period, immortalized by Alfred de Musset and scarcely less famous than Adrienne Lecouvreur. Heretofore set down as a work by an unknown French artist, it has now been definitely decided that it was painted in New York by John Vanderlyn (1776-1852).

Mme. Malibran, daughter of Manoel Garcia of the Theatre des Italiens, Paris, became an opera star at 17, in "The Barber of Seville," at Covent Garden, London. Then she was taken by her father to New York, where she sang in "Otello," "Romeo and Juliet," "Don Juan" and "Tancred." For three years she remained in America, and during that time was married to a French banker in New York named Malibran. The marriage was Balzacian, and in 1828 she left him and returned to Paris, where, at the Theatre des Italiens she aroused the enthusiasm of the French capital and became one of the celebrities of Europe. Her romance with Charles de Beriot, Belgian violinist, whom she married in 1835, after divorcing Malibran, was one of the celebrated affairs of Louis Philippe's Paris. She died of a fever in 1836, at the age of 28.

Why should this portrait by Vanderlyn, who was born in Kingston, N.Y., in 1776 and died there 76 years later in abject poverty, have been ascribed for so many years to a Frenchman? The answer is simple. He was the first American artist to study in Paris rather than in London. Beginning life as a blacksmith and a painter of carriages in Kingston, he became, at Aaron Burr's instigation, the pupil of Gilbert Stuart. In 1796 he went to Paris and studied under David, and in 1805 to Rome, where he painted "Marius Amid the Ruins of Carthage," which won him a medal at the Paris salon and was the foundation of seven years of prosperity in Paris, where he was joined by Burr, who fled the United States after killing Hamilton. He became the sole support of the exile for four years.

In 1812 Vanderlyn painted his famous nude "Ariadne," now in the Pennsylvania Academy, and in 1815 returned to America, expecting a success which he never won. He painted "La Malibran" either in 1827 or 1828. Perhaps she took it with her to Paris, where eventually it became "a portrait by an unknown French artist," who was supposed to be a follower of David and Ingres. How eloquent of the 1830's is the demure parting of the hair, the small features of regular cut, the mischievous eyes and the reserved manner!

Chicago's Annual

The 34th annual exhibition by artists of Chicago and vicinity will be held in the Art Institute from Jan. 30 to Mar. 9. The jury of admission is composed of the following: Boris Anisfeld, Harry L. Engle, Rudolph F. Ingerle, John Shapley, John A. Spelman, Sylvia S. Judson, Albin Polasek and Emil R. Zettler.

Whitney Museum

Mrs. Harry Payne Whitney (Gertrude Vanderbilt), sculptor and art patron, has announced that next autumn she will found the Whitney Museum of American Art at 8 West Eighth St., formerly her studio and now the Whitney Galleries, and the house next door, at No. 10, which until this year was the Whitney Studio Club. During the summer the buildings will be remodeled into nine galleries, to show 400 paintings. Then a permanent museum will be planned at a location to be selected.

New artists will be encouraged and their works bought. Books and other material will be published, and a bureau of information started.

"At the present time there is no museum in America devoted exclusively to the American fine arts, and it is in part to fill this amazing gap in the ever-growing lists of American museums that Mrs. Whitney has founded a museum of American art," said the announcement.

"Ever since museums were invented contemporary liberal artists have had difficulty in 'crashing the gate.' Museums have had the habit of waiting until a painter or a sculptor had acquired a certain official recognition before they would accept his work within their sacred portals. Exactly the contrary practice will be carried on in the Whitney Museum of American Art."

Print Show Awards

The following prizes were awarded at the international lithograph and wood engraving exhibition at the Chicago Art Institute: Logan first prize (\$100), John Copley's "Alassio—Starry Night"; second (\$75), Thomas W. Nason's "Willow Tree and Cottage"; third (\$50), S. Jessurun de Mesquita's "Water Goat"; Brewster lithography prize (\$50), Louis Lozowick's "Still Life"; Brewster wood engraving prize (\$50), Agnes Miller Parker's "Sheep Dipping in Wales."

Will Make Buffalo Panels

To Albert Stewart, young sculptor, has been awarded the decoration of the Buffalo City Hall, comprising three panels, each 100 feet long, depicting modern Buffalo and the city 100 years ago.

\$7.50 "Old Master" May Be An El Greco



"St. Francis." Attributed to El Greco.

The bane of the art writer's existence, and of the museum official's also, is the man or woman who discovers an "old master." It has been said that every street car motor-man has written a play. Very likely it is true, but every preacher, cook, taxi driver and doctor has at one time or another found a "priceless" old master and summoned a critic or a museum official to tell him how many tens of thousands it was worth. Not more than once or twice in a lifetime is such a picture of any value, but it is the fact that a pearl may somehow exist in a mountain of oysters that keeps the victim from instantly slaying the said professional man or toiler, and throwing himself on the mercy of the court.

It looks as if such a miracle happened when Clark Johnson, a San Francisco resident, took what he thought was an old picture of a Persian rajah to George Barron, curator of the De Young Museum. Mr. Johnson had been attracted by the picture in the window of a second-hand store and had paid \$7.50 for it. In trying to clean the picture with soap and water he used too much soap and the rajah began to curl up and come off, so he went to Mr. Barron for help.

The curator, after looking at the old painting, went to work with a solvent on

one corner of it. Out rolled a skull. With the owner's consent he kept on and there was gradually disclosed a fine old Spanish picture of St. Francis of Assisi, San Francisco's patron saint. Mr. Barron murmured "El Greco." He called in all the local authorities he could find and they "unanimously agreed that El Greco painted the entire picture." Among them was Louis Boisserée, locally known connoisseur and collector; Prof. Lorenzo Capatini of the Vatican Gallery, who happened to be in San Francisco; Prof. L. L. Gluck and Arthur Braud, the Spanish vice-consul. If the authenticity is finally established by the world's big experts, it will probably be bought by the De Young Museum.

Mr. Johnson was sorry to lose his Persian rajah, who was on dress parade and looked very magnificent, but he has become reconciled to the possession of an "El Greco" that may be worth \$50,000 or more.

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"Brilliant," Is Critics' View of Chicago Galleries' Semi-Annual



"Mother and Child," R. H. Collins.



"Holiday Party," by Carl R. Krafft.



"Taos Indians on Mesas," Oscar E. Berninghaus.

The Chicago Galleries Association has held its eighth semi-annual exhibition, which the critics have hailed as the most satisfying of the series. "It is a brilliant exhibit from every angle and it reflects a marvelous amount of glory upon Chicago as an art center," wrote Eleanor Jewett in the *Tribune*. "The majority of the painters are Chicagoans; those who are not Chicagoans are from the Middle West and West. For once the East is not called upon to provide us with entertainment."

"Our men go East with their canvases," she continued, "and New York paintings are brought here (usually to the fanfare of trumpets), and both ways of distributing

opportunity to the public for seeing what is being done in art today are good, but we have too little recognition shown here to our men and women who abroad are treated with honor. The Chicago Galleries Association rights this wrong in a magnificent manner."

In the course of her review of particular paintings, Miss Jewett said: "Possibly the most human and tenderly beautiful painting in the galleries is Roy H. Collins' 'Mother and Child.' And when at the end of the exhibition the jury came to award the long series of purchase prizes, Mr. Collins' picture was given the major one of \$1,000. Carl R. Krafft won the \$750 prize for his 'Holiday Party' and the two \$500 prizes were awarded to 'Taos Indians on the

Mesa," by Oscar E. Berninghaus, and "A Song of Winter" by Frank V. Dudley.

Other artists who won awards and whose paintings were drawn for by the members of the association were: Francis Chapin, Oskar Gross, John T. Nolf, Anna Lee Stacey, Carl C. Preuss, Jessie Arms Botke, Gerald A. Frank, Lucie Hartrath, Gerald Cassidy, Anna Lynch, Orrin A. White, Karl Ouren, Laura van Pappelendam, Edgar Cameron, J. Jeffery Grant, Paul Trebilcock, Adolph Schulz, Robert W. Grafton, Frank C. Peyraud, and Alexander M. Valerio.

The sculpture prizes: The Mrs. E. Mansfield Jones prize (\$200) to Emory P. Seidel; the two Chicago Galleries prizes (\$100 each) to Mrs. Alice Littig Siems and John David Bracin.

Announcement

With this issue THE ART DIGEST becomes the official organ of the American Artists Professional League, each one of whose 2,000 members becomes a dues-paying subscriber. The agreement, endorsed by a 95 per cent majority, provides the League with an independent and uncensored department in the magazine. This will appear in each issue on page 31.

Many members of the League are already subscribers. However, in order to make the arrangement economically possible, it was necessary that each member become a dues-paying subscriber. Those members who are now subscribers may transfer their unexpired time to others if they do not wish to receive an extra copy for propaganda.

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An Auction Record

The sale of the Philip Flayderman collection of historic American furniture by the American Art Association reached a grand total of \$423,840 for 514 pieces, or \$840 per item. The best previous average was \$720 a piece for the Reifsnnyder collection last season.

An inlaid mahogany tambour secretary, Heppelwhite style, bearing the label of John Seymour & Son, Boston, 1790, brought \$30,000 from a bidder who used the name of "H. S. Winston." The same buyer also paid \$29,000 for a carved mahogany tea table, Chippendale style, made in 1763 by John Goddard of Newport for Jabez Brown. Among his other purchases were a cherry highboy for \$12,000, made about 1770 by Aaron Chapin for Caleb Strong, afterwards Governor of Massachusetts; a pair of inlaid mahogany card tables for \$5,600, made about 1760 by John Townsend of Newport.

A small iron silversmith's anvil once the property of Paul Revere went to M. S. Drummond for \$9,700. I. Sacks paid \$13,000 for a block front New England secretary cabinet, about 1770. Nine carved mahogany chairs attributed to Duncan Phyfe brought \$9,000.

Negro Prize Winners

William H. Johnson was awarded the gold medal and \$400 Harmon prize for his six oil paintings in the exhibition of work by Negro artists under the auspices of the William E. Harmon Foundation at International House, New York, until Jan. 19. Albert Alexander Smith and Sargent Johnson each received a bronze medal and a \$500 prize. The jury consisted of: George L. Lusk, Karl Illava, Victor Perard, George S. Helman, Meta Warrick Fuller.

William Auerbach-Levy, writing in the New York World, of the show, felt that the young Negro artists are painting more and more like their white fellows. Their art teachers are usually white, and the pressure put upon them to modify or abandon their racial characteristics in life and art is constant.

Schools Buy 39 Paintings

At an exhibition just held in the Memorial Art Gallery and Auditorium, Gary, Ind., 39 paintings were bought by the various schools of the city, the money being raised by the school children through entertainments, cafeterias, etc. The pictures are of good size and are mainly by artists of Chicago and vicinity.

Wildenstein Is Honored

The French Government has awarded to Felix Wildenstein, head of the Wildenstein Galleries, New York, the ribbon of an officer of the Legion of Honor in recognition of his services in bringing XVIIIth century French art before the American public.

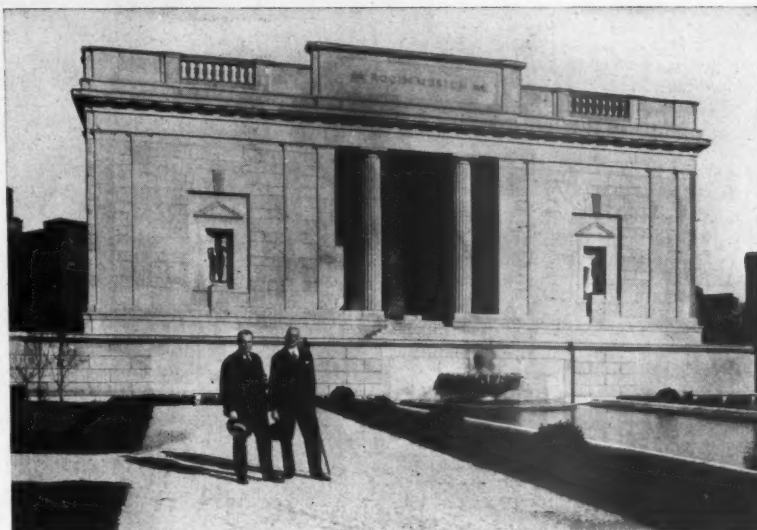
South American Commission

Wheeler Williams has gone to South America on a matter pertaining to a sculptural project.

G. R. D. STUDIO

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PAINTINGS & SCULPTURE
Exhibitions by Contemporary Artists
1 to 6 p. m.

It Began with a Tiny Bronze in His Pocket



Rodin Museum, Given to Philadelphia by Jules E. Mastbaum.

Jules E. Mastbaum was a "theatre magnate" in Philadelphia. He made lots of money. One day in Paris he visited the Hotel Biron (now the Musée Rodin), which housed the work of the dead sculptor. He persuaded the curator to allow him to buy a small bronze, which he took home in his pocket. His interest grew, leading to further acquisitions, and he conceived the idea of a Rodin Museum for Philadelphia, which, with characteristic celerity, was put into a plan.

When assured that the works of Rodin would be placed in a public museum, the French art commission allowed the purchase of important pieces until the collection illustrated every phase of the master's work. Then Mr. Mastbaum died, but his wife and his three daughters carried out his plans to the letter, and now Philadelphia has its Rodin Museum, which is almost a replica of Rodin's studio at Meudon. The architects were Paul P. Cret of Philadelphia and Jacques Gréber of Paris. It is administered

by the Pennsylvania Museum of Art (or is it the Philadelphia Museum of Art?), of which Fiske Kimball is director, and the curator in charge is Francis H. Taylor. Mr. Taylor is at the left and Mr. Kimball at the right in the above photograph.

There are 122 sculptures and plaster casts in the museum, with scores of drawings.

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Porto Rican Show

The Art and History exhibition at the University of Porto Rico, San Juan, sponsored by the Women's Faculty Club, was successful, both from the standpoint of popularity—nearly 15,000 visited it during the three days it continued—and from the interest in a permanent art museum for the University which it stirred up. Muna Lee wrote in the *Porto Rico Progress*:

"Perhaps this exhibition, small in its beginnings but so enthusiastically and cordially responded to by our public which has a hunger for beauty too seldom satisfied, may have sown in this hope for a museum a seed which will reach its fruition. We have in Porto Rico a rich variety of material to make our museum interesting; we have a popular interest in art and in history which would

seem to make some such institution essential. And perhaps, by means of such exhibitions as this, we shall succeed eventually in making the dream a reality. . . .

"Walter L. Dehner, director of art in the University of Porto Rico, showed an ample selection from water-colors done in San Juan and vicinity. They were interesting not merely for their own individual and yet very varied technique. Mr. Dehner, intensely modern in spirit and frequently so in manner, shows himself capable, nevertheless, of deft employment of an older method when it suits his subject, as in certain studies of San Juan streets.

"The famous fragment of the banner planted by Columbus on American soil in the name of Ferdinand and Isabella in 1492, and the key of San Cristobal, given to General Reed by Captain Angel Rivero, com-

mander of the Spanish forces, in 1898, were among the most popular features of the exhibition. A richly carved and silver mounted rifle which belonged to Napoleon was loaned by Señor Ricardo Blondet, as was also a rare and precious jade flute, brought back from the Crusades by one of his ancestors."

Society Shows Drawings

Included in the 10th annual exhibition of the New York Society of Artists at the Art Center, New York, is a showing of drawings. The Society has had such a department under consideration for several years.

Austin Buys a Travis

The portrait of "Trump Thornton, Texas Trail Driver," by Olin Herman Travis, Dallas artist, has been purchased for the Elizabeth Ney Museum of Austin.

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French Gallery, 158 New Bond St.
J. Leys & Son, 13 Duke St., St. James's.
Godfrey Phillips Gallery, 43-44 Duke St., St. James's.
A. Reid & Lefevre, Ltd., 12 King St., St. James's.
Max Rothschild, 28 Sackville St.
Independent Gallery, 72 Grafton St.

PARIS—

Marcel Bernheim, 2 bis Rue Caumartin.
Bignon, 8 Rue la Botie.
Tk. Briant, 32 Rue de Berri.
Brimo de Laroussilhe, 34 Rue Lafayette.
L. Cornillon, 21 Quai Voltaire.
Ch. A. Girard, 1 Rue Edouard VII.
Paul Guillaume, 59 Rue la Botie.
Marcel Guio, 4 Rue Volney.
J. Herbrand, 31 Rue le Peletier.
Lucas-Moreno, 28 Rue de la Victoire.
Leon Merville, 16 Rue de Seine.
Galerie Pierre, 2 Rue des Beaux-Arts (Rue de Seine).
Rotil, 134 Boulevard Haussmann.
Arthur Samson, 7 Square Messine.
M. & R. Stora, 32 Bld. Haussmann.
J. Watelin, 11 Rue Auber.
Zborowski, 26 Rue de Seine.

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Robert C. Vose, 559 Boylston St.

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Newhouse Galleries, 484 N. Kings-

highway Blvd., St. Louis, Mo.

Max Safran Galleries, Jefferson Hotel.

BUFFALO, N.Y.—

Broderick, 436 Virginia St.

NEW YORK—

Balzac Galleries, 102 East 57th St.

Belmont Galleries, 578 Madison Av.

Brummer Galleries, 27 E. 57th.

Frans Bufo & Sons, 58 W. 57th.

Calo Art Galleries, 128 W. 49th.

Corona Mundi (The Roerich Museum),

310 Riverside Drive

Adam Dabrowski Wood Sculpture Gal-

lery, 241 Fulton St., Brooklyn, N.Y.

De Hauke & Co., 3 E. 51st St.

Delphic Studios, 9 E. 57th St.

Demotte, Inc., 25 E. 78th St.

Downtown Gallery, 113 W. 13th St.

Dudensing Galleries, 5 E. 57th.

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Ehrick Galleries, 36 E. 57th St.

Erergall Galleries, 57 E. 57th St.

Fifteen Gallery, 37 West 57th St.

Fifty-Sixth St. Gallery, 6 East 56th St.

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54th St.

Pascal Gatterdam, 145 W. 57th.

G. R. D. Studio, 58 W. 55th St.

Grand Central Art Galleries, 15 Van-

derbilt Av.

Hyman & Son, 653 Lexington Av.

Thos. J. Kerr, 510 Madison Av.

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John Levy Galleries, 559 5th Av.

Little Gallery, 29 W. 56th St.

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Metropolitan Galleries, 578 Mad.

Milch Galleries, 108 W. 57th St.

Morton Galleries, 49 W. 57th St.

J. R. Neumann, 9 E. 57th St.

Newhouse Galleries, 11 E. 57th.

Arthur U. Newton, 665 5th Av.

Pearson Gallery, 545 5th Av.

Reinhardt Galleries, 730 5th Av.

Paul Rosenberg & Co., 647 5th Av.

Schwitke, 142 Fulton St.

Seligmann & Co., 3 E. 51st St.

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Modern Water-colors at Newark Museum



"The Fir Tree," by John Marin.

That Beatrice Winsor, who succeeded to the post of the late John Cotton Dana as

director of the Newark Museum, intends to carry out his traditions is evidenced by the great exhibition of contemporary American water-colors which, opening the first week in January, fills the entire second floor galleries. It is perhaps the most representative show of water-colors seen in the East in many years. It is presented not as a "cross section" of everything that is being done in the medium, but rather as an illustration of the richness and variety of the art in America today and its remarkable range. The display, lasting through the second week in February, comprehends the work of 100 artists.

The exhibitors include such recognized leaders as John Marin, Charles Demuth, "Pop" Hart, William and Marguerite Zorach, Preston Dickinson, A. Walkowitz and Charles Burchfield. Others are: Joseph Stella, Max Weber, Charles Sheeler, Samuel Halpert, Bernard Karfiol, Walt Kuhn, Jules Pascin, Andrew Dasburg, Edward Hopper, George Biddle, Guy Pené DuBois, Stefan Hirsch, Gifford Beal, Ernest Fiene, Alfred H. Maurer, Rockwell Kent, Peppino Mangravite, Herman Frank, Kai and Georgina Klitgaard, Jan Matulka, H. E. Schnakenberg, Adolph Dehn, Wanda Gag, Maurice Becker, Glenn Coleman, Stuart Davis, George Ault, Ann Goldthwaite, Joseph Pollet, Bernar Gussow, Richard Lahey, Thomas Benton, George Luks, Arnold Wiltz, Oscar Bluemner, and Emil Ganso.

As will be seen from the above list, modernism in water-color gets an almost complete representation.

A Ball Memorial

The first memorial exhibition to be held in Baltimore's new Museum of Art Building comprised the works of Alice Worthington Ball, who died last summer in New England. The paintings were selected from her best works, many loaned by private collectors.

Miss Ball was for a number of years prominently identified with art in Baltimore. She had been an official of the Friends of Art since its foundation and was one of the founders of the Six and One, a group of Baltimore women artists. She studied under Benson and Tarbell at the art school of the Boston Museum and later in Paris under Colin and Courtois. Adaline D. Piper, writing in the exhibition's catalogue, said:

"Alice Ball lived for her chosen profession, painting early and late with a power of attack envied by many an artist. Rising above a frail constitution by an indomitable will to achieve, 'De l'audace, encore de l'audace, toujours de l'audace,' might well have been her watchword, in the brave sense of that word."

Prizes at Richmond, Ind.

Prizes for the 33rd annual exhibition of Richmond (Ind.) painters have been announced: Harry G. Nye prize to Marston Hodgkin's "Marblehead"; Art Association prizes for landscape, still life and figure, given by Mr. and Mrs. William Dudley Foulke, to G. Carolyn Bradley's "Paradise Rocks," Clara W. King's "Out of the Garden" and John B. King's "Portrait, Fred," respectively; Art Association purchase prize to Lawrence McConaha's "Winter Stream," to be added to the permanent collection.

"Castle Hoover"



"The House of Hoover," Roberta Balfour.

One of President Hoover's Christmas presents was the above painting by Roberta Balfour, which represents "The Spirit of the House of Hoover." The artist, who lives at Carmel, chose to interpret the Palo Alto home of the President from its least photographed side, and to accentuate its castle-like appearance. The foreground is swept with poplars,—used in Italy as supports for festoons of vines, which produce chianti, orvieto, and other wines the nation craves.

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"At the Window," S. S. MacDermott.

"They are cheerful pictures and at times witty," writes Mahonri Young in the January number of *Creative Art* of the still life paintings Stewart S. MacDermott has included in his exhibit on at the Milch Galleries, New York (until Jan. 18). This is the first one-man show of the artist, who forsook mechanical engineering six years ago to devote all his time to art, in which he had already made progress as an etcher. The exhibition, comprising 30 canvases, includes several Woodstock subjects.

"His first drawings," writes Mr. Young "were made in 1915, and then gradually, without undue haste, he worked into his present profession. For it must be understood that Mr. MacDermott is a professional artist and not one of your amateur or Sunday painters."

Without Pigment

Painting without pigment, using nothing but a colorless transparent gas, to produce every color in the spectrum, was demonstrated at the Museum of Peaceful Arts in the Scientific American Building, New York, by Dr. F. C. Brown, the director. The device used was presented to the museum by J. R. Parsons.

John J. O'Neill, science editor of the *Brooklyn Daily Eagle* writes: "The canvas on which Dr. Brown exhibited his artistry with colors was a plate of tungsten, a silvery white metal. It was suspended in a solution in a glass aquarium bowl, a current was passed through the solution between the tungsten plate and an iron plate suspended near it. Oxygen was released from the solution by the electric current and this colorless, transparent gas combined, in the form of a very thin film, with the tungsten. The color is due entirely to an optical phenomenon, the interference of light waves, states Dr. Brown.

"The color exhibited depends upon the thickness of the gas film, the thin film deposited producing the short wave length colors at the violet end of the spectrum. As other layers of oxygen atoms are deposited this color passes through blue, green, yellow, orange and red.

"At any point in the color range the process can be stopped by removal of the plate from the solution, and the oxide film remains permanently on the metal, continuing to exhibit the selected color."

Laguna Beach Bequest

The Laguna Beach Art Association has received a \$500 bequest from the estate of Grace E. Huebner, former summer resident of the town and sustaining member of the association. The gift will be used either to start an endowment fund or to complete the basement of the gallery for exhibitions.

Young Milton



"John Milton," by William Dobson (1610-46).

Portraits by the English painters who between the years 1600 and 1750 laid the foundations of the great English portrait school, which came to a full climax with Reynolds, Gainsborough and Raeburn, are always welcome in America, but particular interest attaches to a work which has just been brought over by Arthur U. Newton, New York dealer. Its subject is John Milton (1608-1674) in early middle life, and the artist is William Dobson (1610-1646).

Dobson died when Milton was 40, but the portrait is believed to have been executed before 1642, or when the poet was in his middle thirties. With the exception of two much earlier portraits, most of the known pictures of Milton are supposed to be based on engravings after the "lost" Faithorne drawing, done in 1670, when Milton was 62. The picture in the National Portrait Gallery by Pieter van der Plaas (1647-1704) also represents the poet as an old man.

The Miniature National

The American Society of Miniature Painters will hold its 31st annual exhibition at the Grand Central Galleries, New York, Jan. 21 to Feb. 1. Rosina Cox Boardman is offering a prize of \$100, to be known as the "Levantia White Boardman Memorial Prize," to be awarded the best miniature in the show.



JANUARY EXHIBITIONS

We take pleasure in announcing these exhibitions by men of international reputation in the world of art.

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Jan. 7th to Jan. 18th

This is the first public exhibition of the works of this eminent painter in a comprehensive group. It will include 35 paintings, many of them world-famous.

Edward W. Redfield

Jan. 7th to 31st

Mr. Redfield, also, ranks high in the esteem of art lovers here and abroad. His exhibit will include a large collection of his most representative works.

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John A. Dix, Former Broker, Holds Show

*"Outskirts of Swiss Village," by John A. Dix.*

If business and professional men keep on invading the field of art a movement will start one of these days to have artists take up brokerage, banking, medicine and the law, to fill vacancies.

Edward Bruce, who stepped from law into painting, made a big success of his recent exhibition at Reinhardt's, and now comes

John A. Dix, for many years a broker in New York, who from Jan. 5 to 25 is showing a collection of his paintings, water-colors and etchings in the current exhibition rooms of the American Art Galleries.

The group includes the fruits of Mr. Dix's recent travels in Italy, Switzerland and France.

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Briggs Is Dead

Clare Briggs, most beloved of American cartoonists, is dead in his 54th year. He will long be remembered for "When a Feller Needs a Friend," "Ain't it a Grand and Glorious Feeling," "The Days of Real Sport" and "Mr. and Mrs.," which appeared for years in the *New York Herald Tribune*.

Briggs's first job in his chosen field was with the *St. Louis Globe Democrat* in 1896, when he was hired as sketch artist at \$10 a week. A few years later he became cartoonist on the *St. Louis Chronicle*. In 1899 he went to New York and got a job as sign painter only to be fired a few days later when his boss caught him using a ruler to keep his lettering straight. He also drew clothing patterns for catalogues.

After years of hard "sledding," Briggs was hired as cartoonist on the *New York Journal*. William Randolph Hearst transferred him to the *Chicago American* and the *Examiner*, where his work appeared until 1907, when he joined the staff of the *Chicago Tribune*. In 1914 he returned to New York on the *Herald Tribune*.

Morgan Joins Levy Galleries

Charles L. Morgan, formerly of Kennedy & Co., became associated on Jan. 1 with the John Levy Galleries.

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New York Season

Just before the end of the year the French occupation of the Hudson River sector was strengthened by four exhibitions, those of Helène Perdriat at the new Chambrun Galleries, Moise Kisling at the Balzac Galleries, Othon Friesz at Brummer's, and Henri Matisse at the Valentine Gallery.

The *Herald Tribune* described Mme. Perdriat (born in New Rochelle, N.Y.) as "a young French artist whose increasing vogue abroad threatens to rival that of Marie Laurencin," and predicted that this first exhibition would not be the last one, "fashions being as they are. . . . Mme. Perdriat breathes the very air of fashion and is catching, or rather bewitching, into the bargain. One does not think of artistic significance on seeing her work but of a fancy that leads her from one curiously fascinating frivolity to another. Her canvases, with figures of young girls who

seem to have evolved in some twentieth century world of make-believe, are as exclusively feminine as those of her contemporary, Mlle. Laurencin. But otherwise the points of similarity are few. Mme. Perdriat's youthful sophisticates are drawn with a studied emphasis, with curious elaboration of costume and imaginative background. If her brush-work lacks subtlety in the broader aspects of a composition she compensates for this by concentrating upon decorative detail in an inimitable way. Nothing quite like her work has appeared outside the realm of imaginative book illustration or the pages of the smart fashion magazine, from which form of illustration it seems possible that these paintings are a natural outgrowth."

The *Post* also was reminded of Mlle. Laurencin, and said: "There is nothing of Laurencin's evanescence and sugary sweetness about this robust expression. Her decorative compositions are carried out with vigor as well as charm. Her line is decisive

and her color both suave and subtly related."

Henry McBride in the *Sun* decided that Mme. Perdriat was "decidedly a question." "Critics are said not to agree as to the soul back of these pictures, some holding that it is innocent, some that it is perverse. Personally I agree with both sides. Mme. Perdriat's art might be described for those who have not yet seen it, as a sort of combination of the styles of Alastair, the strange German, and that of sweet Nell Brinkly, the favorite artist of the Hearst publications. Alastair must certainly have consorted with Mephistopheles at one stage of his career, for the sinister is so strong in him that only a hardy few can tolerate his work, but Miss Brinkly on the other hand, with pearl necklaces and lace petticoats that are quite evidently the reward of virtue, meets with much wider appreciation.

"Mme. Perdriat's painting is quite lush. It flourishes on the canvas with a fury that is almost tropical, and if the heavily emphasized eyes of her nymphs peer at you with an aggressive hunger, you have only to remember that this is art, that after all there is no danger, and that not a single one of those nymphs would think of harming you."

* * *

In the work of Kisling, who is Polish-Jewish, the *Post* felt a Slavic note in spite of the present "international character" of European art. "His love for brilliant, pure color in striking combinations marks this racial origin. But he uses color in a far from traditionally Slavic way, for it is an essential part of his composition; it develops his forms and accounts for his balance of design. He represents the new tendency to realism and also to romanticism in his highly emotional work, where there is often the actual objectifying of personal experience—esthetic reactions put down in terms of color and line with a terrific underscoring of the leitmotif. Usually he pulls it all together in a soundly built-up structure, but, again, he sets down his bold color oppositions—rich, enameled areas of whites, flame color, green or blue—with intensity and emotion; but without organic relation to each other."

The *Herald Tribune*: "An adroit modern, Kisling is a somewhat more finished craftsman than one usually finds among the French today, with the exception of Derain, with whose suave portraiture one perceives a kinship in Kisling's. Distinct from the others, however, he stands out as a painter with a choicely calculated, refined regard for color who disdains the coldly skeletonized

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version of the thing seen and is enkindled by the sensual appeal of smooth flowing, velvety surfaces."

* * *

Freisz at Brummer's, with his paintings of Toulon harbor, was the subject of peacans by the critics. "No other painter of his school," said the *Times*, "the all-inclusive *École de Paris*, practices his métier as ably as does Friesz. . . . In trying to explain what he meant by great painting, speaking only on its technical side, Lee Hersch once said: 'Drain the canvas of all its color, bleach it white, and if the ghost that is left is still beautiful then this is a great painting.' Drained of everything but the brush stroke a Friesz canvas would still be masterly."

"One comes away," said the *Sun*, "with a feeling that a new and powerful interpreter of the sea has been found. . . . As a seapainter Friesz has everything, but principally he has a feeling for the sea. This is partly explained by heredity, no doubt, since he was born at Havre and comes from an old seafaring family. His painting has delightful ease and firmness of touch and in every part

of it you get the same comfort that you get from a musician who is in complete command of his instrument. But there is very little Fauvism. There is very little manner of any kind to stand between you and the fresh wind blowing in across the Toulon harbor. It is a perfection of style, I suppose, when you are not aware of the style."

"Yet Friesz is a Fauve. It is a matter of history that he broke away from impressionism into Fauvism along with Matisse, Dufy, Vlaminck, Braque and the others. . . . Since he has found the secret of expressing his unhampered feelings in paint he is no longer insistent upon belonging to any special movement."

* * *

The French occupation of the Hudson River sector was further strengthened by a superb exhibition of water-colors and drawings by XIXth and XXth century artists at the De Hauke Gallery—a display so inspiring that the *Times* exclaimed: "It is a pity that the present collection cannot be kept intact forever! The works seem to have been chosen by a particular kind of sensitive taste, with the result that all the pictures, having certain qualities in common, help to make the show something of a unit."

* * *

At the Art Center the commercial artists of America were able to get a comparative slant on themselves through an exhibition of posters from Paris, London and Berlin, assembled by Abbott Kimball of the advertising firm of Lyddon, Hanford & Kimball. The New York critics expressed themselves freely and frankly. Said Henry McBride in the *Sun*:

"This show of foreign advertising posters puts to shame the local efforts in that direction. In fact, in America the poster is almost

a lost art, and this is due primarily to the fact that producers prefer to address themselves to the lowest element in our midst. Apparently there are more Americans without taste and intelligence than there are Americans with these two assets; therefore it pays to advertise to the ignorant."

"The Europeans, on the other hand, still wish to attract the attention of the clever people, and all their posters presume you to have a lively wit. This is complimentary and winning, in the first place. Having attracted your eye and fastened the item to be advertised in your mind, they further seduce you by presenting you, in the poster, with enough art to make you wish to preserve the poster in your collection. All this seems like very good business, indeed, and it is a pity American traders cannot see their way to do likewise."

"One of the best of these poster artists is Cassandre, the Frenchman, whose advertisements for several French railway systems are stunning, but the designs of Sepo, Paul Colin and Ponty are so very attractive that Cassandre must soon look to his laurels."

* * *

At the Delphic Studios water-color drawings of religious subjects by Mario Toppi, strange Italian recrudescence of the primitives, gave the critics something different. "His art," said the *Post*, "is the personal expression of an untutored nature, deeply and piously reverent, sensitively conscious of the beauty of the world around him and endowing it with a personal symbolism. . . .

"This Italian peasant, living in Anticoli Corrada, has a vision of the world so startlingly different from the ordinary one that it stimulates and refreshes the beholder. . . . The power of his delicate color and flowing line to evoke a beautiful conception in positive terms so that its haunting tenderness

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stays with one like a lingering melody is astonishing."

* * *

American artists? Yes, several had exhibitions, but the critics were colorless in writing of them. It is possible for six critics to write an average of 200 words about a particular exhibition, and not one line be available for *THE ART DIGEST* quote—not one line that is either interesting or significant.

* * *

Doris Rosenthal at the Morton Galleries managed to get the attention of the writers. Their jaded senses were refreshed by her pictures in which she introduced unusual and witty nudes. The *Sun*, *Post* and *World* praised her, and the *Times* epitomized it all when it said:

"In Doris Rosenthal's painting a number of small figures do things with a lusty gesture that gladdens your heart. Except that this artist convinces you they are momentous, you would not believe the things being done were vastly important. A girl with her back to you, looking into a scrap of mirror, may be washing her face. Her legs are far apart; one hip is higher than the other; her arms are out at elbow—all ardor for the task. Miss Rosenthal puts a striped piece of stuff, a circus tent or a bed cover, in all her pictures. When the stripes get confused with the rumpling of the cloth, they add their angles to the energy of the composition."

* * *

According to the *Sun*, Charles A. Aiken, who showed a group of flower paintings in water-color at the Fifteen Gallery, "has not had half the attention he deserves. He not only has a feeling for flowers but a feeling for the correct use of water-color. His work

An Unusual Cassatt for the Dale Collection



"La Loge," by Mary Cassatt.

This picture by the American artist, Mary Cassatt (1855-1925), which is regarded as one of the finest she ever painted, is unusual because it varies from her favorite themes, mothers and babies, and children. It has just been acquired by Mr. and Mrs. Chester Dale of New York for their famous collection, from the Wildenstein Galleries.

Although this collection is devoted almost solely to French paintings, the work will not be out of place, for Mary Cassatt, in spite of her American birth, was as completely French in her art as could be. She was a native of Pittsburgh and a sister of A. J. Cassatt, president of the Pennsylvania Railroad. Going to Europe to study art at the age of 20, she stayed there for 51 years.

Her mentors were Manet, Renoir and Degas, pioneers of the Impressionist school, and Paris accepted her art when it accepted Impressionism. Her success started with her first Paris exhibition in 1893.

never seems to be fussed over, yet it always seems to be sufficiently sure."

"The group," said the *Brooklyn Eagle*, "is disarming in its unpretentious sincerity. Using no stylistic or technical mannerisms to call attention to what he has to say, the sensitive direct quality of his work could easily be missed in a large group exhibition. A sure draughtsmanship and a certain austerity of color and design prevent his flower still lifes from becoming sweetened or sentimentalized."

* * *

Louise Maloney, a pupil of Maurice Sterne, who has studied with him at Anticoli for several years, gave her first one-man show at Rehn's. The *Brooklyn Eagle* thought she had "ameliorated by a sensitive feeling for color and an eye for picturesque and charming effects" the Sterne formula of

"arid color and too gaunt forms." Said the *Times*:

"Louise Maloney's prime reason for painting is to accomplish great beauty of surface; this accomplishment is for her a creative piece of work. She paints a bowl full of onions that keep their own identity and at the same time grow a skin as lovey and many-colored as nacre. She paints a child in a stuff dress, and bewitching the material, it becomes an idealization of the original."

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Japanese Artists Show Occidental Works



"Portrait," by Y. Miyagi.

"M'old man b'in in?"

"Nope."

The above conversation, overheard by Arthur Millier of the Los Angeles Times, was between a "young college sheik" and a newspaper man. Both were Japanese. It was at the opening of an exhibition of paintings by 24 young Japanese artists of Los Angeles, organized by the *Japanese-American Daily News*, and Mr. Millier said the words "became almost a key to the exhibition we were viewing. For there was very little specifically Japanese, in any traditional sense, about the works shown. The artists had completely embraced the modern occidental attitude toward life and art,

dropped their old painting tradition founded on rhythmic line, yet were presenting us with works of real vitality, entirely lacking the hybrid feeling we might expect from such a revolutionary change.

"Here is another phenomenon in the international art exchange that is the most salient feature of world art today. While our painters turn to Africa and the Orient for new stimulus, the Japanese look entirely to the western world."

The critic found four painters in the group of very fine talent, and one artist of exceptional quality. "This last, Y. Miyagi, is young, only 27 years of age. He commenced his studies in Japan at the age of 12, and has worked on this coast, in Caliente and Alaska, for the last ten years. He provides, in my opinion, the 'clou' of the show. He cannot be classified in any school—as can so many of the Japanese painters of today, with the heavy impress of the great Cézanne on their canvases. His portrait of a lady—we learned she is his wife—is beautifully designed and placed in the frame with rare sensitiveness. The sympathetic, intelligent and beautiful head is finely modeled and interpreted."

The other artists singled out for praise were Ueyema, Matsubara and Watanabe.

Jacob Silberman Dead

Jacob Silberman, known in European art circles for 60 years for his knowledge of antique silver and medieval jewelry and the goldsmith's art, is dead, and his funeral took place in Budapest. He was instrumental in forming many famous private and public collections. He was the father of the present members of the well-known firm of E. and A. Silberman of Vienna and New York.

Mixing 'Em



"Oil and Water," by Robert Hallowell.

With rare workmanship and rarer humor, Robert Hallowell, who is exhibiting until Jan. 20 at the Ferargil Galleries, New York, has performed the feat of mixing oil and water. This does not mean that he is simply holding a mixed exhibition of oils and water-colors—although he is doing just that thing, which any other artist could do with no more effort—but that he has painted the tops of the buildings of Lower Broadway, with the Standard Oil structure in a title-giving position, and has let New York Bay stretch into the distance. He calls it "Oil and Water." Other titles suggestive of humorous "ink-ups" are "Assets and Liabilities," "Swan Song," "Noise," and "Ghosts."

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In the Realm of Decoration and the Antique

Denver Museum's Way of Keeping in Van



Italian Room, Arranged by James MacLellan, Decorator.

The Denver Art Museum has not the money that the museums in New York, Brooklyn, Philadelphia and Detroit have to spend on period rooms. Wealthy art lovers in the older communities have lavished millions on museums and enabled them to obtain antique rooms that are a source of education in art history and a guide to the taste of the people. But the Denver Museum wanted to do something, and, not having "art-minded" millionaires, it conceived the plan of a temporary exhibition to educate public taste, and invited Denver architects, decorators and

craftsmen to unite in creating rooms which would be both inspirational and practical.

The result was good. While these Denver architects, decorators and craftsmen could not provide Gothic hunting lodges and authentic Louis XVth rooms, they had mighty good taste, and they set about to adapt to the conditions of modern life furniture, draperies and objects which were originally intended for very different living conditions.

"For example," to use the language of the *Rocky Mountain News*, "Wilhelmina Mead and Merrill Hoyt created from a selection of Louis XVI, Directoire and Empire furniture a room which expresses at one and the same time the spirit of France at the turn of the XVIIIth century, and an intimate but restrained modernity. A blending of intimacy and formality follows upon the mixing of

ancient régime curves and Napoleonic straight lines.

"The room is curtained in soft yellow toile de Jouy, which sets the color note followed in tapestries, chair covers and lamps. The other hangings include one of a widely-known set of royal Aubusson tapestries and an ivory satin cope, gold embroidered. A black and gold directoire sofa, an inlaid ebony desk, a rose Aubusson tapestry screen, commodes and fireplace of the period complete the ensemble. Louis XV andirons, a boule box in red and blue, and urns and Sevres china, enliven the background."

James MacLellan arranged an Italian Renaissance dining room, which *THE ART DIGEST* herewith reproduces. It achieved a period feeling with a modern setting, with its "luxuriantly carved credenza picking up the horizontal lines of a refectory table, and Florentine mirrors; and drapes of gold damask contrasting with the black of tall torches."

Other rooms displayed other ideas, and the museum hopes that the exhibition, though temporary, will lead to something permanent in Denver.

"Dr. Johnson's House"

Dr. Johnson's old house at 17 Gough Square, London, where he compiled the greater part of his dictionary, has been presented to the English nation by Cecil Harmsworth. The deed states that the name "Dr. Johnson's House" shall never be changed, that its architectural features shall be preserved intact and that the human interest of the memorial shall not be sacrificed by converting it into a kind of museum.

THE ART DIGEST's New York office will gladly assist readers in locating any desired antique object, or in solving their problems of decoration.

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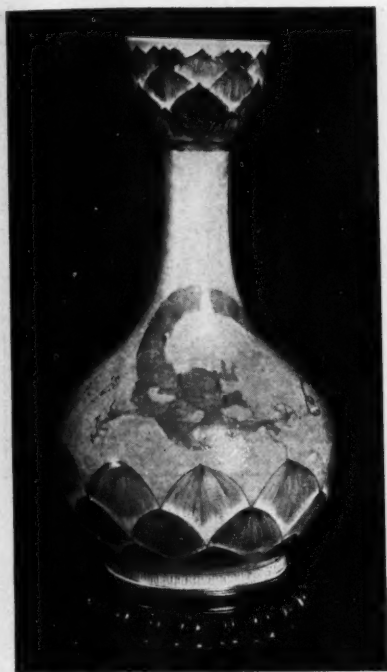
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Decorations

An Unusual Vase



Decorated Imperial Yellow Dragon and Lotus Vase, K'ang-hsi.

This imperial K'ang-hsi vase, which is the 377th item in the Ton Ying collection, to be dispersed at the American Art Galleries, New York, on Jan. 24 and 25, is unusual for its simplicity of design. The intricacies of Chinese porcelain have given way to bigness. The vase, pear-shaped, has a tall neck that swells to a cup-shaped mouth painted in aubergine, yellow and green as a lotus pod. Upon the body appears the writhing form of a four-clawed turquoise dragon, straining in pursuit of the jewel and emitting red flames, in a ground richly stippled with imperial yellow. Behind the head of the dragon appear characters of salutation, and about the base is painted in iron-red a triple band of imbricated sepals.

The Ton Ying collection, 400 items in all, consists of porcelains, snuff bottles, semi-precious mineral carvings, early bronzes and Pekin and Canton enamels.

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Among the Print Makers

New Etching Process

Neography, a new process invented by James Carle, Pacific Coast artist, promises to revolutionize the art of etching. In the new method, which Mr. Carle terms "not a substitute for etching but a short cut to the art," a transparent celluloid plate is placed over the design to be etched and the outlines scratched directly on the plate with a special graver that operates as easily as a lead pencil. After inking, prints may be taken from the celluloid by running through a common clothes wringer if no press is available. The graver and a file for shading and lateral effects are the only instruments needed in the work.

Common ability in tracing is all that is required at first by the operator. At the beginning only copied, photographic effects are produced, but as skill increases these methods are dropped and the only limit is set by the artist's talent. Mr. Carle has established schools of neography on the Pacific coast and in many of the principal cities of the middle west and expects soon to open five in New York City. His courses at the University of Colorado and at the Abbott Art Gallery, Chicago, received enthusiastic praise from artists and laymen alike. Approx-

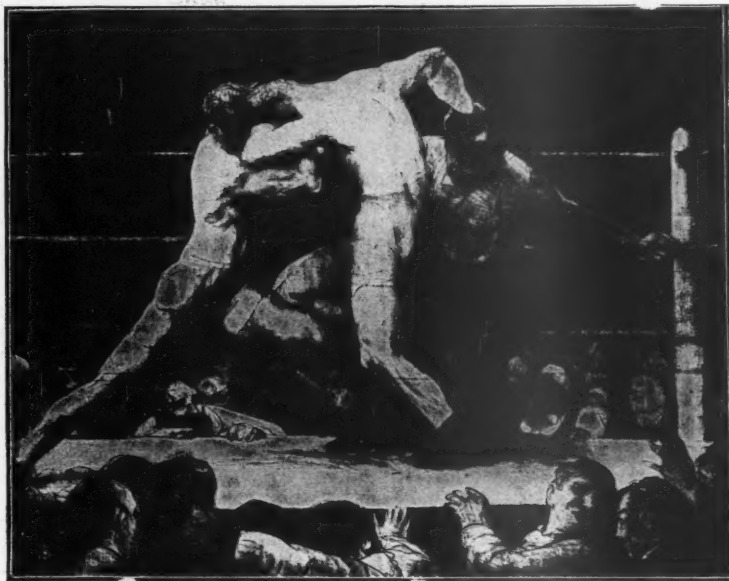
mately 65 per cent of his pupils are professional men.

The Chicago Evening Post said: "An unusual commercial possibility of the invention is provided by the celluloid plate, which receives the original inscription and automatically becomes the master plate for any number of copper plates. The copper plates will allow publishers to print original etchings in mass, each print being as fresh as the first, and perhaps replacing the sometimes cumbersome methods of reproducing illustrations in Sunday and magazine editions.

"No known method exists whereby art juries may discriminate between these neograph etchings and prints produced by the old method."

"In every form of art," the San Diego Union quotes Mr. Carle as saying, "it is the widest appreciation and enjoyment that counts the most. The greatest enjoyment and appreciation comes from those who know something about creating art for themselves. They know the difficulties of creating; they understand the technique and the processes involved, and their standards are naturally raised. At the same time those who create art have the pleasure of expressing themselves. It is my hope that by showing people how easy it is to learn this process, I will create an interest in etching."

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Among the Print Makers, Old and Modern

More Lithographs Than Etchings in the Print Makers' Annual



"One Way Street," by Stefan Hirsch, 1929.



"Harlem Rent Party," by Mabel Dwight, 1929.

The American Print Makers with their third annual exhibition at the Downtown Gallery drew major attention from the New York critics. Thirty-two artists showed 173 etchings, lithographs and woodcuts, produced in 1929. All the writers agreed the display was lively.

"This group of prints," wrote Margaret

Breuning in the *Post*, "represents work by contemporary artists, many of them of decidedly modern tendencies. It is interesting therefore, to observe that there is no common idiom of vernacular or formulated mode of procedure. Divergence rather than similarity marks the work, both in technical expression and viewpoint. There is, however, a marked departure in subject matter in the etchings from that of older work in the choice of figure subjects rather than the architectural ones with which this medium has long been associated. A vivid personal impression, seized and set down with decidedly individual use of line and pattern, marks these etchings. The result is not always felicitous, being too casual and tenuous to register impressively, yet when it does come off successfully the work is vital and arresting."

Significant in modern print making was the predominance of lithographs. "The litho-

graphs," said the *Times*, "far outnumber the etchings, and the easier medium is not only so direct but so delightful that one cannot complain."

Among the works that were particularly praised were Louis Lozowick's "Willow Tree," Samuel Harper's "The Window," Stefan Hirsch's "One Way Street," and the groups by Edward Hopper, Wanda Gag, Peggy Bacon and Anne Goldthwaite.

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An account of Miss Miller's work may be found in THE ART DIGEST for Mid-October; she has shown her prints and given lecture demonstrations of the making of Japanese Wood Blocks, before such organizations as the Print Club of Philadelphia, and the Japan Society of Boston. Exhibitions and a limited number of demonstration lectures may be secured through her publishers, THE PRINT CORNER.

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In the Realm of Rare Books and Manuscripts

Poe and Dumas

For years there has been speculation whether Edgar Allan Poe ever visited Paris, the scene of so many of his famous tales. Now new affirmative evidence has come to light in the form of a manuscript of Alexandre Dumas, describing a visit by Poe to Paris on which Dumas was host. It is written in the flowing penmanship of Dumas, on the kind of blue paper he was known to have used, and was evidently a preface for a book never finished. The manuscript is part of a find made in Italy. Gabriel Wells, rare book dealer, bought it in Paris. Experts have declared the autograph genuine.

Excerpts follow as quoted in the New York Times:

"It was about the year 1832.

"One day a young American presented himself at my house with an introduction from his fellow-countryman, the famous novelist Fenimore Cooper.

"Needless to say I welcomed him with open arms.

"His name was Edgar Poe.

"From the outset I realized that I had to deal with a remarkable man: two or three remarks which he made on my furniture, the things I had about me, the way my articles of everyday use were strewn about the room, and on my moral and intellectual characteristics, impressed me with their accuracy and truth. On the very first day of our acquaintance I freely proffered him my friendship and asked for his. He must certainly have entertained for me a sympathy similar to that I felt for him, for he held out his hand to me and the understanding between us was instantaneous and complete.

"I offered to let Edgar Poe have two rooms in my house for the duration of his stay in Paris.

"Edgar Poe accepted my offer, confessing that his financial resources amounted to no more than three hundred francs a month accruing to him from a credit on M. Lafitte, and that in consequence I was, without being aware of it, doing him a greater service than I suspected.

"Poe had one curious idiosyncrasy; he liked the night better than the day. Indeed, his love of the darkness amounted to a passion. But the Goddess of Night could not always afford him her shade, and remain with him continually, so he contrived a substitute. As soon as day began to break he hermetically sealed up the windows of his room and lit a couple of candles. In the midst of this pale illumination he worked,

or read, or suffered his thoughts to wander in the insubstantial regions of reverie, or else he fell asleep, not being always able to indulge in waking dreams. But as soon as the clock told him that the real darkness had come he would come in for me, take me out with him if I was there, or go forth alone if I was not.

"As a general rule I must confess I was ready waiting for him, for these nocturnal expeditions in his company were a source of veritable pleasure. In these rambles I could not help remarking with wonder and admiration (though his rich endowment of ideas should have prepared me for it) the extraordinary faculty of analysis exhibited by my friend. He seemed to delight in giving it play, and neglected no opportunity of indulging himself in that pleasure. He made no secret of the enjoyment he derived from it, and would remark with a smile of proud satisfaction, that, for him every man had an open window where his heart was. And as a rule, he accompanied that assertion with an immediate demonstration, which, having me for its object, could leave no doubt in my mind, concerning Edgar's power of divination."

Lincoln Relics Sold

The chair in which President Lincoln sat in Ford's Theatre when he was shot, and three other relics connected with the assassination, the property of Mrs. Blanche Chapman, widow of Henry Clay Ford who was treasurer of the theatre, were sold to I. Sack at a recent American Art Association auction for \$2,400.

Besides the chair, which is a black walnut rocker, upholstered in red damask, the purchase included: the play-bill Lincoln held on his knee that night, the cord and tassel which held back the curtain so he might see the stage, and a photograph of the President's box taken the morning after the assassination.

Carlyle Manuscripts

Ernest Dressel North, New York rare book dealer, has bought from an old English family a group of Thomas Carlyle manuscripts, including original drafts of some of his most important works. The collection, now being shown by Mr. North, numbers 184 pages, the largest group being the 88-page manuscript of "Cromwell's Letters and Speeches."

Because Carlyle was careless with his scripts, original drafts of his major works are especially valued by collectors.

Audubon Brings \$6,500

John James Audubon's monumental work, "Birds of America," containing 435 colored plates of birds in life size, was sold at Sotheby's to Gabriel Wells for \$6,500. The huge volume, about 3 feet by 2 feet, was completed in 1838.

Americana

Rare Americana from the estate of Dr. Joshua I. Cohen of Baltimore will go under the hammer at the American Art Association on Jan. 15. A feature of the sale is the practically complete collection of Colonial and Continental currency, which presents the financial history of America up to 1800, expressed in terms of money used.

This includes not only paper money issued by the colonies but also by the thirteen original States and by private and public organizations as well. There are more than 125 specimens printed by Benjamin Franklin. Some of the States have redeemed these early issues, but in the main they have been repudiated and are unredeemable. Also included are many specimens of early counterfeit and altered notes.

Among the letters and documents by signers of the Declaration of Independence, members of the Continental Congress and early American statesmen are the following: Extensive correspondence of Charles Carroll, with letter copy-books and a diary of happenings on his estate, Doughoregan Manor; a letter by John Adams, written in 1820 to John Sanderson, author of "Biographies of the Signers of the Declaration of Independence," giving the ancestry of John Hancock and his opinion of the character and abilities of Hancock; a war letter written by Abraham Clark on the independence of the colonies, dated Elizabeth Town, May 21, 1776, to Elias Dayton, "Colonel of the 3rd New Jersey Battalion, On their March to Canada."

Lincoln Letter, \$7,800

At an American Art Association auction of books and autographs, an important Lincoln letter from the collection of Henry L. Raymond, the President's friend, went to G. A. Baker & Co., book dealers, for \$7,800. P. Bassett bought the manuscript of Washington's farewell orders to the American armies, delivered at Newburgh, for \$2,000.

Dr. A. S. W. Rosenbach paid \$4,100 for a rough draft manuscript of portions of Washington Irving's "Knickerbocker History of New York," and \$3,500 for a letter by Edgar Allan Poe in which he gives his reasons for leaving *Graham's Magazine*.

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The News and Opinion of Books on Art

A Davies Book

The greater part of Arthur B. Davies's work in the media of etching, lithography, woodcuts, pencil and pen-and-ink has been compiled in a handsome volume by Frederic Newlin Price ("The Etchings and Lithographs of Arthur B. Davies"; New York; Mitchell Kennerley). In the foreword, which is divided into four parts—an analysis of the Davies quality, a brief biography, a résumé of his work and a credo—Mr. Price pays a poetic tribute to Davies, both as a friend and an artist. The text covers but nine pages, leaving the bulk of the book to reproductions, of which there are 205.

Margaret Breuning reviews it in the *New York Post*: "Davies was ever the experimenter, inventive, exuberant in creative energy, studying, searching for the expression suited to his esthetic emotion through a wide range of mediums and themes. This book forms a valuable record of his prints. It is a book in which type, paper and reproductions have been meticulously related with great beauty and harmony of impression."

"Mr. Price summarizes the work in line carried out by Davies and gives a biographical sketch which includes the salient divisions of his artistic life. Davies's early career in New York, after leaving his birthplace, Utica, was making illustrations for the *Century Magazine*, but, finally, putting too much art versus illustration in his work, he lost his orders. For a time after his marriage he lived and worked on his farm in Rockland County, near Congers, but turned to art again, working in a converted stable studio overlooking the Hudson, opposite

Ossining. For 'twenty years he tramped throughout the valley of the Hudson, making studies in water-color and pastel, hundreds of little oil panels which in his later years became his reference library, to which he turned for nature's facts when he would compose a landscape with figures.'

"The period of recognition and widening interests is more familiar to the public. His organizing of the Armory Show marks a feat which will long be remembered in the annals of American art. He worked in many mediums. Yet it is quite possible that his drawings and etchings are the most personal. In speaking of the etchings, Mr. Price says in part: 'The figures are in arrested motion, not static, but alive.'"

"The Davies book is timely in view of the heightened interest, which the memorial exhibition scheduled to take place at the Metropolitan Museum in February will unquestionably evoke," writes Helen Appleton Read of the *Brooklyn Eagle*. "Despite the liberty Mr. Price frequently takes with the English language, possibly explained on the grounds of poetic license, since his appreciation is a sort of cryptic panegyric, he does succeed in conjuring up with words something akin to the spell which a Davies picture casts upon those sympathetic to his esthetic point of view. Which is after all the purpose of all good introductions."

"The Davies credo is illuminating, coming from a painter who seldom talked on art, believing that his chosen medium should be the vehicle for his philosophy of life. 'Love,' he is quoted as saying, 'is life.' The motive is the one perfect spontaneous disinterested motive, a beautiful oneness that exists in the effective way, the expression of life in its subjective relation. And in another paragraph, which explains his repetition of themes: 'I use a method of continuous composition—repetition of the same motive. It is a subjective realization by inspiration of a way used by the early Christian artist to preserve his original spontaneous subjectivity.'

"Although the Davies book represents only one phase of his artistic expression, it illustrates the method of 'continuous composition,' which was responsible for the similarity of themes characteristic of his work, whatever the medium. A similarity never resulting, however, in dull, uninspired copying of former successes, but rather a fresh interpretation of the images for which he had a special predilection. The life-giving stream of his creative imagination never seemed to run dry. The pictures which he composed at the end of a prolific career are as imagination stirring as any that he

Painted when the source of inspiration was first touched."

Edward Alden Jewell of the *New York Times* writes: "Mr. Price, in the few pages that contain his comment, has beautifully distilled for us the spirit of Arthur B. Davies, whom he knew and loved so well. Tenderly and with the utmost verbal economy, he gives us a picture of the artist's life. . . . It is eloquent tribute, straight from the heart. Mr. Price's homage throughout wears a garb of understanding that is both grave and sweet. It is sweet with the purging that goes beyond tears."

"At first the originality of the writer's style may offer a slight impediment. 'Come with Davies! Your gift from genius. Love is first, then beauty and truth, and wealth and ways and means may follow. You own, if not possess.' Come with Davies. Participating in an 'adventure rich in chance,' lo! 'you are king, to take into your soul delight or feel a fair release. A glory meets you as you welcome the dawn's strange changing purple curtains and yellow, golden shafts. The ecstasy of half-guessed unfolding dreams fills a day unspent.'"

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by Alon Bement, Director of the Art Center, New York City

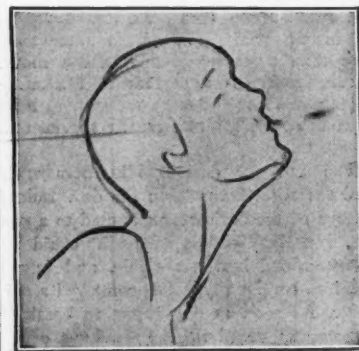


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A Review of the Field in Art Education

Art vs. Industry

In a paper read at the 19th annual meeting of the College Art Association at the Boston Museum of Fine Arts, A. Philip McMahon of New York University said: "The scale of values by which we measure the worth of objects in our own experience and that of others is the moral scale. Usually our specific judgments of such values are negative. The attention of our censors, however, is almost entirely restricted to literature and the drama.

"Painting and sculpture do not often exist in many replicas, audiences attracted by them are less extensive, the freedom of interpretation possible in such works is so much greater, and the ease with which harm can be avoided, by merely concealing the offending works of art, so obvious, that the plastic arts are not the main concern of the censors.

"From the laws of the Romans, through the diatribes of Tertullian, Lactantius, down to Tolstoy and others more recent, the most conspicuous moral judgments on art are therefore negative. But, as in Aristotle, the best reply to negative judgment based on moral grounds, is a positive defense on moral grounds. Except for the perverse doctrine of 'art for art's sake,' those who love art have

found it possible to construct a reasoned apology for art on ethical grounds. Even Shelley and other artists whose conduct has been notoriously irregular, have replied to condemnations of their conduct and art by attempting to show the superior ethical merit of genius and its works of art, instead of pleading that beauty and goodness, art and morals, are absolutely independent and have nothing to do with one another. Until rather recently indeed art, as an object of experience for human beings living in society, has been considered a thing possessed of moral value, and attacked or defended on such grounds. . . .

"In modern times society itself is often judged by the place it provides for art to function. On the topic, 'Enjoyment of Beauty,' Russell says: 'It may, I think, be taken as agreed that industrialism, as it exists now, destroys beauty, creates ugliness, and tends to destroy artistic capacity. . . . Commerce which is not industrial is often extraordinarily favorable to art; Athens, Venice, and Florence are noteworthy exam-

ples. But commerce which is industrial seems to have quite different results. This comes probably from the utilitarian attitude which it generates. An artist is by temperament a person who sees things as they are in themselves, not in those rough convenient categories which serve for the business of life. . . . This sort of thing, in anybody who is not already a famous artist, strikes the practical business man as a waste of time—it interferes with standardizing and cataloguing. The result is that, although eminent artists are fêted and paid highly, the artistic attitude of mind is not tolerated in the young. A modern industrial community, when it wants an artist, has to import him from abroad; it then pays him such vast sums that his head is turned and he begins to like money better than art.'

"Russell's is the prevalent modern view; it asserts that society is not good unless art can find room to flourish in it.

"In a chapter devoted to 'Skyscrapers,' Stuart Chase in 'Men and Machines' very ably observes that 'the case of art is not



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hopeless in the Power Age.' But he concludes: 'The machine of itself brings certain dangers and certain benefits. To my mind the latter outweigh the former.' Chase, approaching the problem of man and the machine primarily from an engineering and sociological point of view, attaches great importance to the place of art in society. . . .

"Edward J. O'Brien's 'Dance of the Machines' is less judicious and is unsupported by carefully collected evidence of the kind which Chase has assembled. Mr. O'Brien is best known as a critic and compiler of anthologies of the short story. He sees little if any good in the industrial organization of society. . . . 'This is the death of craftsmanship, and begets scorn of creativeness and hatred of art.'

"Chase is able to see that there is, however, no necessity inherent in the industrial structure, as such, which makes us slaves, without even a possibility of art. The greatest cause of confusion is, then, a failure to distinguish between fine and other art, a failure which accounts for much of O'Brien's disappointed idealism. An Aristotelian and Neoplatonic distinction makes it proper to demand a place in any society for fine art. But if we fail to make that distinction, we cannot reasonably complain that machines do not give us art, in the sense of fine art, when they do give us art in the sense of craftsmanship, judged by mediaeval aims. If art, fine art, and artisanship are all identical, we must and should be content with what the machine so generously, so unflinchingly gives us."

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At the school's dedication program on Jan. 7, Siegfried Weng, director, has arranged a comprehensive exhibit aimed to interpret to the public what is being done by the school to spread over the community a greater and keener appreciation of art as applied to the routine of life.

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 Jan. 15-30—Art students work from Carnegie Institute (A.F.A.).
- Flagstaff, Ariz.**
NORTHERN ARIZONA SOCIETY OF ART—
 Jan.—Japanese prints (A.F.A.).
- Berkeley, Cal.**
BERKELEY ART MUSEUM—
 Jan.—Japanese prints; old Chinese paintings on silk; water-colors, Lucretia Van Horn.
- Laguna Beach, Cal.**
LAGUNA BEACH GALLERY—
 To Mar. 31—Exhibition by members of Laguna Beach Art Association.
- La Jolla, Cal.**
LA JOLLA ART ASSOCIATION—
 Jan.—Miniatures and flower pieces, Martha Jones.
- Los Angeles, Cal.**
LOS ANGELES MUSEUM—
 Jan.—Mural paintings; water colors, Elizabeth Spaulding, John Whorf; 13th international camera pictorialists exhibition.
- Ainslie Galleries**—
 Jan.—Paintings, Orrin White.
- Biltmore Salon**—
 Jan. 27-Feb. 15—Exhibition, Walter Koeniger.
- BRAXTON GALLERIES (Hollywood)**—
 Jan.—Modern sculpture.
- STENDAHL ART GALLERIES**—
 Jan.—Paintings, Lillian Genthe.
- PUBLIC LIBRARY GALLERY**
 **Apr. 27-May 19—Bookplate Association International prize competition and 6th annual exhibition. Closing date, Apr. 10.
- Oakland, Cal.**
OAKLAND ART GALLERY—
 Jan.—Italian old masters; national small soap sculpture; no-jury exhibition of western art.
- Pasadena, Cal.**
PASADENA ART INSTITUTE—
 Jan.—3rd annual exhibition by Cal. artists.
- GRACE NICHOLSON GALLERIES**—
 Jan.—Portraits, Count Tamburini; block-prints, Hiroshi Yoshida; water-colors, Loren Barton; 25 Ming scrolls.
- San Diego, Cal.**
FINE ARTS GALLERY—
 Jan.—Hand made Spanish rugs, Elizabeth S. Gane; old masters from Van Diemen Galleries; Mrs. Henry A. Everett collection; prints, Arthur Millier.
- San Francisco, Cal.**
CALIFORNIA PALACE OF THE LEGION OF HONOR—
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- COURVOISIER GALLERY**—
 Jan.—Exhibition of paintings and etchings.
- EAST WEST GALLERY**—
 Jan.—Paintings and water-colors, Frank W. Bergman; All-American painting exhibition, assembled by Portland Art Museum.
- PAUL ELDER GALLERY**—
 Jan. 13-Feb. 1—Newcomb Memorial College, arts and crafts.
- GALERIE BEAUX ARTS**—
 To Jan. 15—Water-colors by Beaux Arts members.
- Jan. 15-31—Oils, water-colors, drawings, Marian Simpson.**
- Santa Barbara, Cal.**
ART LEAGUE GALLERY—
 Jan. 13-25—Paintings, Sara Kolb Danner.
- Jan. 27-Feb. 8—Paintings, Lilia Tuckermann.**
- San Pedro, Cal.**
PEAVY ART GALLERY—
 Jan.—Contemporary American Art.
- Denver, Col.**
DENVER ART MUSEUM—
 Jan.—Renaissance and Baroque decorative arts.
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 To Jan. 11—Rotary of Ten Philadelphia Painters.
- CORCORAN GALLERY**—
 Jan.—39th annual exhibition of Society of Washington Artists.
- GORDON DUNTHORNE GALLERIES**—
 Jan. 6-18—Paintings, Charlotte S. Cullen.
- PHILLIPS MEMORIAL GALLERY**—
 Jan.—Paintings from El Greco to Harold Weston; paintings, Karl Knaths.
- UNITED STATES NATIONAL MUSEUM**—
 To Jan. 25—Etchings, George Elbert Burr; photography, W. J. Roberts.
- YORKE GALLERY**—
 Jan.—Exhibition of paintings.
- Tallahassee, Fla.**
FLORIDA STATE COLLEGE—
 To Jan. 16—Contemporary American art (A.F.A.).
- Tampa, Fla.**
SOUTH FLORIDA FAIR—
 Jan. 28-Feb. 8—Contemporary American Art (A.F.A.).
- Savannah, Ga.**
TELFAIR ACADEMY OF ARTS—
 To Jan. 20—Water Color Rotary (A.F.A.).
- Jan. 20-Feb. 6—Georgia Artists Association.**

- Bloomington, Ill.**
ART ASSOCIATION—
 Jan.—Metropolitan Museum loan collection (A.F.A.).
- Chicago, Ill.**
ART INSTITUTE OF CHICAGO—
 **Jan. 30-Mar. 9—20th annual International exhibition of etchings.
- To Jan. 26—First International exhibition of lithography and wood engraving.**
- To Jan. 19—Sculpture, George Kolbe, Numa Patigean; paintings, Anthony Angarola, Alexander Brook; work by teachers in school of Art Institute; drawings from competition for Chicago's War Memorial, Jose Clemente Orozco.**
- ARTHUR ACKERMANN & SON**—
 Jan.—Paintings and prints of XVIIIth century London.
- CHICAGO GALLERIES ASSOCIATION**—
 To Jan. 25—Oil paintings, Carl Preussl, Rudolph Isgerle, Byron B. Boyd.
- CARSON, PIRIE SCOTT & CO.**—
 Jan.—Old English sporting paintings and prints.
- MARSHALL FIELD GALLERIES**—
 Jan. 25-Feb. 12—6th annual Hoosier Salon.
- O'BRIEN GALLERIES**—
 Jan.—Etchings, John Sloan.
- Decatur, Ill.**
INSTITUTE OF CIVIC ARTS—
 Jan.—Hoosier Salon Patrons Association.
- Galesburg, Ill.**
CIVIC ART LEAGUE—
 Jan. 31-Feb. 13—Grand Central Galleries exhibition (A.F.A.).
- Jacksonville, Ill.**
ART ASSOCIATION—
 Jan. 15-26—Rotary of Ten Philadelphia Painters.
- Peoria, Ill.**
ART INSTITUTE—
 To Jan. 26—Textiles, Mildred Williams.
- Springfield, Ill.**
ART ASSOCIATION (EDWARDS PLACE GALLERIES)—
 Jan.—Paintings, Howard Giles.
- Indianapolis, Ind.**
HERRON ART INSTITUTE—
 Jan.—45th annual exhibition; Mexican arts and crafts; prints.
- PETTS GALLERY**—
 To Jan. 13—Brown county oils, V. J. Cariani.
- Jan. 13-27—Oils, Marie Goth.**
- Richmond, Ind.**
ART ASSOCIATION—
 Jan.—Paintings, Guy Wiggins.
- Cedar Rapids, Ia.**
LITTLE GALLERY—
 Jan.—Paintings, Frederick Tellander.
- Des Moines, Ia.**
ASSOCIATION OF FINE ARTS—
 Jan.—Annual American circuit exhibition.
- Emporia, Kan.**
STATE TEACHERS COLLEGE—
 Jan.—Paintings of New York, William S. Horn (A.F.A.).
- Wichita, Kan.**
ART ASSOCIATION—
 Jan.—Mestrovic drawings; 3rd annual Block-Print Show.
- New Orleans, La.**
ARTS & CRAFTS CLUB—
 Jan. 4-18—Soap sculpture; oils, Fiske Boyd.
- Jan. 18-Feb. 1—Water-colors, prints, Leslie Powell.**
- ISAAC DELGADO MUSEUM**—
 Jan.—Paintings, Robert Vonnoh; small bronzes, Besie Potter Vonnoh; wood-block prints by British engravers. Art Association of New Orleans.
- Baltimore, Md.**
BALTIMORE MUSEUM OF ART—
 Jan. 8-Feb. 17—Foreign section of paintings from Carnegie 28th International; Jacob Epstein collection of old masters.
- Mar.—33rd annual Baltimore Water Color Club exhibition. Closing date Feb. 17.**
- PURNELL ART GALLERIES**—
 Jan.—Contemporary, etchings; old paintings.
- Boston, Mass.**
MUSEUM OF FINE ARTS—
 Jan.—International exhibition of contemporary glass and rugs (A.F.A.); chiaroscuro woodcuts; etchings, Rembrandt, Charles Keene, Daniel Chodowiecki.
- BOSTON ART CLUB**—
 To Jan. 15—New England Society of Contemporary Art exhibition.
- CASSON GALLERIES**—
 Jan.—Etchings, Gordon Warlow; paintings, Wm. Rankin, Anthony Thieme.
- DOLL & RICHARDS**—
 To Jan. 15—Water-colors, H. Anthony Dyer; drawings, Nancy Dyer.
- Jan. 6-25—Etchings, Mary Abbott.**
- Jan. 15-28—Water-colors, C. Scott White.**
- GOODSPEED'S BOOK SHOP**—
 Jan.—Water-colors, Helen Van der Weyden.
- GRACE HORNE'S GALLERIES**—
 Jan.—Contemporary art.
- GUILD OF BOSTON ARTISTS**—
 Jan. 6-18—Portraits, Chas. Hookinson.
- Jan. 20-Feb. 1—Landscapes, Wm. J. Kaula.**
- ROBERT M. VOSE**—
 Jan.—Exhibition of paintings.
- SOCIETY OF ARTS AND CRAFTS**—
 Jan. 4-11—Jewelry, Frank G. Hale.
- Jan. 16-22—Block prints, W. J. Phillips.**

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SOCIETY OF INDEPENDENT ARTISTS—
Feb. 9-28—4th annual exhibition of members.
CAPRONI GALLERIES—
Indefinite—Reproductions of classical and modern statuary.

Cambridge, Mass.

FOGG ART MUSEUM—
Indefinite—Maya art, lent by Peabody Museum; drawings, lent by John Nichols Brown; German XVth century prints.
Jan. 2-Feb. 13—Exhibition of Persian painting.
Hingham Center, Mass.
THE PRINT CORNER—
Jan.—Wood engravings, Thomas W. Nason, Leo J. Meissner.

Worcester, Mass.

WORCESTER ART MUSEUM—
Jan.—8th annual exhibition of American commercial art.

Ann Arbor, Mich.

ART ASSOCIATION (Alumni Hall)—
Jan.—Paintings, Max Bohm.
UNIVERSITY OF MICHIGAN—
Jan.—Silk and cotton prints.

Detroit, Mich.

DETROIT INSTITUTE OF ARTS—
Jan.—Annual exhibition of Michigan artists.
HOTEL TULLER—
*Feb. 28-Mar. 30—2nd annual exhibition, Society of Independent Artists. Closing date, Feb. 1.

AINSLIE GALLERIES—
To Jan. 18—Paintings, Bessie Lasky.
Grand Rapids, Mich.

GRAND RAPIDS ART ASSOCIATION—
Jan.—American paintings from Milch and Macbeth Galleries; etchings, C. A. Seward; small bronzes from Pearson, Priesemann, Bauer & Co., New York.
Muskegon, Mich.

HACKLEY GALLERY OF FINE ARTS—
Jan.—Paintings, faculty Grand Central School of Art; Wisconsin water-color show.

Albion, Mich.

ALBION COLLEGE—
Jan. 6-28—Water-colors for colleges (A.F.A.).
Minneapolis, Minn.

MINNEAPOLIS INSTITUTE OF ARTS—
Jan.—Philadelphia Water Color Rotary (A.F.A.).
To Jan. 23—Paintings, Frederick M. Grant.
To Jan. 18—Tuttle collection, Japanese prints; etchings, Meryon.

Kansas City, Mo.

ART INSTITUTE—
Jan.—Impressionist and Post-Impressionist art from Durand-Ruel, New York; paintings, Cleveland artists.

St. Louis, Mo.

CITY ART MUSEUM—
Jan.—German press books; exhibition, faculty, St. Louis School of Fine Arts.
NEWHOUSE GALLERIES—
Jan.—American and foreign paintings.

ST. LOUIS ARTISTS' GUILD—
To Jan. 5—17th annual salon.

Springfield, Mo.

ART MUSEUM (Wilhoit Bldg.)—
Jan. 10-24—3rd annual exhibition from Grand Central Galleries (A.F.A.).

Lincoln, Neb.

UNIVERSITY OF NEBRASKA—
Jan.—Pictures, North Shore Arts Association's annual exhibition (A.F.A.).

Omaha, Neb.

ART INSTITUTE OF OMAHA—
Jan.—Near-eastern textiles and ceramics.

Manchester, N.H.

CURRIER GALLERY OF ART—
Jan.—Oils, John Singer, Jr.; water-colors, Cleveland artists; cartoons from (A.F.A.); pastels, Dorothy Neaves.

Atlantic City, N.J.

MUNICIPAL ART GALLERY—
Jan.—Early and contemporary American prints.

East Orange, N.J.

ART CENTER OF THE ORANGES—
Jan. 8-14—Connecticut Society of Mystic Artists.
Jan. 18-28—Water-colors by members.

Montclair, N.J.

MONTCLAIR ART MUSEUM—
To Feb. 9—Masks and paintings, W. T. Benda; contemporary art.

Newark, N.J.

NEWARK MUSEUM—
To Jan. 15—Modern applied arts.
To Feb. 24—Native arts of Java, Borneo, etc.

Westfield, N.J.

ART ASSOCIATION—
Jan. 27-Feb. 8—Paintings, Garber, Bredin, Lathrop, Snell.

Santa Fe, N.M.

ART MUSEUM—
*Apr. 16-18—Exhibition in connection with convention of western branch of A.F.A. Address, Prof. Grummman, University of Nebraska, Lincoln.
Jan.—Paintings, Mildred Rackley, Raymond Jonson, Carlos Merida, Diego Rivera, A. Vivrel.

Brooklyn, N.Y.

BROOKLYN MUSEUM—
*Jan. 7-30—14th annual exhibition of Brooklyn Society of etchers.

Buffalo, N.Y.

ALBRIGHT ART GALLERY—
Jan.—Annual exhibition of Buffalo Society of Artists; Colonial portraits.

Elmira, N.Y.

ARNOT ART GALLERY—
Jan.—Paintings, Clarence Carter.

New York, N.Y.

METROPOLITAN MUSEUM—
To Jan. 20—Adelaide Alsop Robineau memorial exhibition of porcelains.

Jan. 6-Feb. 10—Prints, Winslow Homer; English woodcuts of the "Sixties"; copies of Egyptian wall paintings, XVIII and XIX dynasties.
Jan.—English embroideries; prints from museum collection.

AGNEW GALLERIES—
Jan.—Paintings, drawings, by old masters; engravings.

AINSLIE GALLERIES—
Jan. 4-18—Paintings, G. Ingersoll (Nash).
Jan. 18-31—George C. Henshaw.

AMERICAN-ANDERSON GALLERIES—
Jan. 5-25—Portraits, John da Costa; oils, water-colors, etchings, John A. Dix.

AMERICAN FINE ARTS SOCIETY—
To Jan. 20—39th annual exhibition, National Association of Women Painters and Sculptors.

AN AMERICAN PLACE—
Jan.—50 new water-colors, John Marin.

ART CENTER—
Semi-Permanent—Members work, Society of N.Y. Artists.

Jan. 6-18—Drawings, water-colors, Lily Kettler de Frisching.
Jan. 6-26—Exhibition of New Society of Artists.

ART CENTER—OPPORTUNITY GALLERY—
To Jan. 11—Work of young artists, selected by Eugene Speicher.

Semi-Permanent—Mexican crafts.
ART CENTER—ETCHING ROOM—
Jan.—Exhibition, Art Extension Press.

ARTS COUNCIL—
To Jan. 26—Batics; Paintings, contemporary Indian artists.

BABCOCK GALLERIES—
To Jan. 18—Paintings, drawings, Angele Watson.
Jan. 20-Feb. 1—Water-colors, Dodge MacKnight.

BALZAC GALLERIES—
Jan.—Exhibition of paintings.

BELMONT GALLERIES—
Jan.—Permanent exhibition of old masters.

BOURGEOIS GALLERIES—
Jan.—Paintings and sculptures.

BROWN-ROBERTSON CO., INC.—
Indefinite—Color prints by American and British artists; paintings.

BRUMMER GALLERIES—
Jan.—Paintings by Friesz.

BUTLER GALLERIES—
Jan.—Views of old New York.

CONTEMPORARY GALLERIES—
Jan.—Contemporary art.

DELPHIC STUDIOS—
Permanent—Works of Orozco, Thomas H. Benton and Dewey Albinson.

Jan. 6-Feb. 1—Drawings and mural studies, Boardman Robinson (a 20-year retrospect); paintings of Greece, Pantelis Zographos.

DE HAUBE & CO.—
Jan. 6-26—Paintings, Jacques Mauny.

DEMOTTE—
Jan.—Exhibition of art.

DOWNTOWN GALLERY—
To Jan. 20—Heads and flowers, recent work of A. Walkowitz.

DUDENSG GALLERIES—
Jan.—"The Critics Hung"; African masks, collection of John Graham; water-colors, H. Young.

GRAND RUE—
To Jan. 15—Paintings by Parenti.
To Jan. 30—Paintings, Mary E. Dignam.

Jan. 5-25—Landscapes, oil and pastels, Louis J. Borge.

EMRICH GALLERIES—
Jan.—Exhibition of paintings.

FERKARGIL GALLERIES—
Jan. 6-18—Paintings, Robert Hollowell.
Jan. 20-Feb. 1—Portraits, Mrs. M. Pope Patchin.

Jan.—Portrait sculpture; etchings, George Wright and Daniel Garber.

FIFTEEN GALLERY—
To Jan. 18—Exhibition, S. Stella Henoch.
To Feb. 1—Exhibition, Andrew T. Schwartz.

FIFTY-SIXTH STREET GALLERY—
To Jan. 11—Sculpture, Ivan Mestrovic, Charles Despiau, Carl Milles, Savo Botzaris, José De Crefft; Western sculpture and paintings, J. Clinton Shepherd; modern Chinese paintings, Leng-Kwei.

PASCAL M. GATTERDAM GALLERY—
To Jan. 6—Texas landscapes, Adrian Brewer.

GRAND CENTRAL ART GALLERIES—
Jan. 7-18—Paintings, George De Forest Brush.
Jan. 7-31—Edward W. Redfield (Sargent Room).

Jan. 14-25—Jerry Farnsworth.
Jan. 21-Feb. 1—American Society of Miniature Painters.

G. R. D. STUDIO—
Jan. 6-18—Paintings, Gaston Besson and Louis Ferstadt.

HACKETT GALLERIES—
Jan. 18-Feb. 8—Seven sculptors.

HARLOW, McDONALD & CO.—
Jan.—Etchings and paintings.

HEERAMANECK GALLERIES—
Indefinite—Asiatic works of art.

THE GALLERY OF P. JACKSON HIGGS—
Indefinite—Paintings by Old Masters.

HOLT GALLERY—
To Jan. 18—Oil paintings, Franklin Bennett.
Jan. 21-Feb. 1—Water-colors, drawings, Max Bohm, II.

Jan. 7-27—Oil paintings, Thomas Hubert Smith.

FREDERICK KEPPLE & CO.—
Jan.—Drawings, contemporary artists.

KLEEMANN-THORMAN GALLERIES—
Jan.—Etchings, Angelo and Salvatore Pinto.

KENNEDY & CO.—
Jan.—Etchings and dry points.

KLEINBERGER GALLERIES—
To Feb. 15—Exhibition of old masters.

M. KNOEDLER & CO.—
Jan.—English sporting prints.

ROLAND KOSCHERAK—
Indefinite—Art from Japan, China, Tibet.

KRAUSHAAR GALLERIES—
Jan. 15-30—Paintings, Paul Bartlett.

J. LEGER & CO.—
Jan.—Permanent exhibition of old masters.

JOHN LEVY GALLERIES—
Jan.—Permanent exhibition of old and modern paintings.

[Continued on next page]

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Exhibition Calendar

[Continued from preceding page]

LITTLE GALLERY—
Jan.—Important paintings.

MACBETH GALLERY—
To Jan. 6—Mystic Summer Colony exhibition.
Jan. 7-20—Wyoming and other landscapes, Odgen N. Peissner.
Jan. 21-Feb. 3—Landscapes, A. T. Hibbard.

MILCH GALLERIES—
To Jan. 18—Paintings, Stewart MacDermott.
Jan. 20-Feb. 1—Paintings, Nelson C. White; water-colors, Erick Berry.

MONTROSS GALLERY—
Jan.—Exhibition of paintings.

MORTON GALLERIES—
To Jan. 13—Paintings, Eva Bernstein; etchings of modern dancing, Eugene C. Fitch.
Jan. 13-27—Paintings, Albertus E. Jones and Saul.

MUSEUM OF FRENCH ART—
To Jan. 11—Costume designs for Beaux-Arts Ball.
Jan. 21-Feb. 1—Loan exhibition of French laces.

MUSEUM OF MODERN ART—
To Jan. 12—19 living Americans.
Jan. 18-Feb. 16—Living painters of Paris.

NATIONAL ACADEMY OF DESIGN—
**Mar.-Apr.—105th annual exhibition.

NATIONAL ARTS CLUB—
Jan. 8-Feb. 1—Members annual exhibition, painting and sculpture.

J. B. NEUMANN—
Jan.—Living art and international moderns.

NEWHOUSE GALLERIES—
Jan. 5-20—Paintings, A. G. Warshawsky.
Jan. 22-Feb. 8—Paintings, Medard Verburgh.

ARTHUR U. NEWTON—
Jan.—XVIIIth century English portraits and sporting prints.

PARK AVENUE GALLERIES—
Jan.—Paintings, Clivette.

PEARSON GALLERY OF SCULPTURE—
Jan.—Sculpture; antique bronze replicas.

RALPH M. PEARSON STUDIO—
Indefinite—Modern hand hooked rugs by American artists.

PORTRAIT PAINTERS GALLERY—
Indefinite—Portraits by 20 American artists.

POTTERS SHOP—
Jan.—Ceramics and pottery.

PUBLIC LIBRARY, PRINTS DIVISION—
To Mar. 1—Lithographs and wood engravings, Daumier.
To Apr. 1—Portraits in lithography.

REINHARDT GALLERIES—
To Jan. 11—Paintings, Dufy, Derain, Gauguin, Matisse, Picasso, Renoir, Sterne, Segonzac, Vlaminck, etc.

CORONA MUNDI (ROERICK MUSEUM)—
Jan.—Tibetan banner paintings; paintings, Frank Harowitz.

ROBERTSON-DESCHAMPS GALLERY—
Jan.—Exhibition of paintings.

SALMAGUNDI CLUB—
Jan. 17-31—Annual auction exhibition (sale Jan. 29-30-31).

SCHULTHEIS GALLERIES—
Permanent—Prominent American and foreign artists.

JACQUES SELIGMANN & CO., INC.—
Permanent—Exhibition of ancient paintings, tapestries and furniture.

SILBERMAN GALLERIES—
To Feb. 1—Old Masters and antiques.

MARIE STERNER GALLERIES—
Jan.—Water-colors by American, English and French artists.

VALENTINE GALLERIES—
Jan.—Modern French art.

VAN DIEMAN GALLERIES—
Jan.—Paintings by old masters.

WILDENSTEIN GALLERIES—
Jan.—Exhibition of paintings.

WHITNEY STUDIO GALLERIES—
To Jan. 23—Paintings, Ward Lockwood, Lucile Blanch, Herbert Morgan.

HOWARD YOUNG GALLERIES—
Jan.—Gems of the Barbizon School; XVIIIth century English portraits.

Rochester, N.Y.
MEMORIAL ART GALLERY—
Jan.—Contemporary American and French paintings; American Printmakers exhibition; woodcuts, Lillian Miller; sculpture, Malvina Hoffman.

Saratoga Springs, N.Y.
SKIDMORE COLLEGE GALLERY—
Jan. 10-30—Manufacturers' decorative art exhibition.

Syracuse, N.Y.
MUSEUM OF FINE ARTS—
Jan.—American paintings loaned by Macbeth Gallery; etchings, Blanding Sloan.

Akron, O.
AKRON ART INSTITUTE—
Jan. 9-26—Book plates, Rockwell Kent.
Jan. 15-Feb. 14—Colored wood sculpture, Hallthammar.
Jan. 20-Feb. 10—Paintings, Jacob S. Rogers.

Cleveland, O.
CLEVELAND MUSEUM OF ART—
To Jan. 16—Austrian arts and crafts; 3rd annual Ohio print makers exhibition.
To Jan. 14—Spanish and Portuguese silks, XIIIth through XVIth century.
To Jan. 20—Far Eastern art.

Cincinnati, O.
CLOSSON GALLERIES—
Jan. 6-18—Paintings, Paul Ashbrook.

TRAXEL ART CO.—
Jan. 6-18—Paintings, John Rettig.

Dayton, O.
DAYTON ART INSTITUTE—
Jan. 7-Apr. 7—Opening exhibition at the new Art Institute building.

Toledo, O.
TOLEDO MUSEUM OF ART—
Jan.—Selected American paintings; pencil drawings, Ernest D. Roth and John Taylor Arms (A.F.A.); accessions of 1929.

Youngstown, O.
BUTLER ART INSTITUTE—
To Jan. 19—Wood carvings, Carl Hallthsthammar.
Jan.—Mahoning Society of Painters.

Chickasha, Okla.
OKLAHOMA COLLEGE FOR WOMEN—
Jan.—Embroidery collection (A.F.A.).

Norman, Okla.
UNIVERSITY OF OKLAHOMA—
Jan.—Prints, Eric Daglish.

Portland, Ore.
PORTLAND ART ASSOCIATION—
To Jan. 7—International exhibition of school children's work.
Jan. 15-Feb. 4—Memorial exhibition of Kiuzo Furuya.

Easton, Pa.
EASTON SCHOOL MUSEUM—
Jan.—Graphic processes illustrated.

Philadelphia, Pa.
PENNSYLVANIA MUSEUM OF ART—
Jan. 30—2nd International exhibition of contemporary decorative art.

ART ALLIANCE—
Jan. 3-27—Recent work, Edith Emerson; Geneva drawings, sketches, portraits, Violet Oakley.

ART CLUB OF PHILA.—
To Jan. 29—36th annual Club exhibition.

PENN ACADEMY OF FINE ARTS—
**Jan. 26-Mar. 17—125th annual exhibition of oils and sculpture.

PRINT CLUB—
To Jan. 25—Etchings, Angelo and Salvatore Pinto.

Pittsburgh, Pa.
CARNEGIE INSTITUTE—
To Jan. 19—19th International exhibition of water-colors.
To Jan. 25—Etchings, lithographs, engravings by American artists.

J. J. GILLESPIE CO.—
Jan.—Important American paintings.

Montreal, Que.
MONTREAL ART ASSOCIATION—
Jan.—Annual all-Canadian exhibition.

Providence, R.I.
RHODE ISLAND SCHOOL OF DESIGN—
Jan.—Modern American paintings, Chapin, Dasburg, Carroll, etc.

NATHANIEL M. VOSE—
Jan.—Paintings by American masters.

Charleston, S.C.
CHARLESTON MUSEUM—
Indefinite—Memorial exhibition of work by Edward I. R. Jennings.

Chattanooga, Tenn.
MEMORIAL AUDITORIUM—
Jan. 14-28—Canvases of Charleston, Alice H. Smith.

Memphis, Tenn.
BROOKS MEMORIAL ART GALLERY—
Jan.—Oil paintings, faculty Grand Central School of Art, landscape architecture; Educational Alliance Art School collection (A.F.A.).

Beaumont, Tex.
TYRRELL PUBLIC LIBRARY—
Jan.—Etchings and wood-block prints (A.F.A.).

Canyon, Tex.
PHIDIAS ART CLUB—
Jan.—Etchings and drawings, Percy Smith (A.F.A.).

Denton, Tex.
COLLEGE OF INDUSTRIAL ARTS—
Jan. 8-22—7th A Circuit exhibition (Southern States Art League).

Denison, Tex.
DENISON CLUB OF ARTS—
Jan. 26-31—7th A Circuit exhibition (Southern States Art League).

Dallas, Tex.
HIGHLAND PARK GALLERY—
Jan.—Paintings, Ernest L. Blumenschein, Frank and Caroline Armington; work by German school children (A.F.A.).

PUBLIC ART GALLERY—
To Jan. 12—Six Dallas painters.

Lubbock, Tex.
TEXAS TECHNOLOGICAL COLLEGE—
Jan. 5-19—7th B Circuit exhibition (Southern States Art League).

Fort Worth, Tex.
FORT WORTH MUSEUM OF ART—
Jan.—Paintings from 1929 National Academy of Design winter exhibition (A.F.A.); 21st annual exhibition by American artists.

Houston, Tex.
MUSEUM OF FINE ARTS—
Jan.—Work by artist members of Grand Central Art Galleries.

HERZOG GALLERIES—
Jan.—Etchings and wood-blocks, Wuanita Smith; antique Sheraton furniture.

LITTLE GALLERY—
Jan.—Water-colors, Margery Ryerson, Ann Goldthwaite, Louise Barton; block prints, Tod Lindemuth.

San Antonio, Tex.
SAN ANTONIO ART LEAGUE—
Jan.—Loan exhibition of old San Antonio paintings etchings, Leo J. Meissner.

ATELIER ART GALLERY—
Jan.—Charcoal drawings, G. T. Bruce.

WITTE MEMORIAL MUSEUM—
Jan.—Block-prints, Leo J. Meissner.

MILAM GALLERIES—
To Jan. 14—Paintings, J. H. Sharpe and Will James etchings, Cadwallader Washburn.

Ogden, Utah
HOTEL BIGELOW GALLERY—
Jan.—Paintings by American artists.

Seattle, Wash.
ART INSTITUTE OF SEATTLE—
Jan.—Contemporary American artists.

Appleton, Wis.
LAWRENCE COLLEGE—
Jan.—Lithographs, C. A. Seward; colored wax portraits, Ethel Mundy.

Madison, Wis.
MADISON ART ASSOCIATION—
Jan.—Paintings, Francis Foy and Gustaf Dahlstrom.

Milwaukee, Wis.
LAYTON ART GALLERY—
Jan. 4-18—Prints from American Institute of Graphic Arts.
Jan. 19-Feb. 17—Paintings, Myron C. Nutting.

MILWAUKEE ART INSTITUTE—
Jan.—Allied Artists exhibition; de Hauke water-color show of modern French artists; 65 prints, Dr. Max Thorek.

MILWAUKEE JOURNAL GALLERY—
To Mar. 1—Oils by Wisconsin artists; "Cedarburg Cycle" of Francis Chapin.

Oshkosh, Wis.
OSHKOSH PUBLIC MUSEUM—
Jan.—Old-fashioned costumes.

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**ARTISTS' MATERIALS
PICTURES FRAMED**
All Work on Premises

The advertising columns of THE ART DIGEST have become a directory of dealers in artists' supplies.

INDEPENDENT DEPARTMENT

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

CHAIRMAN:
F. BALLARD WILLIAMS
27 West 67th St., New York City

SECRETARY AND EDITOR:
WILFORD S. CONROW
154 West 57th St., New York City

TREASURER:
GORDON H. GRANT
137 East 66th St., New York City

OBJECT: To promote the interests of contemporary American artists

For membership, send check to Treasurer.

PROFESSIONAL MEMBERS, in every field of the visual arts—

AND ASSOCIATE PROFESSIONAL MEMBERS, art teachers, supervisors, writers, lecturers, and those in art work in museums and educational institutions.

LAY MEMBERS, all sympathetic to the development of art in America.

DUES, \$2.00 a year, including subscription to THE ART DIGEST.

DUES, \$5.00 a year, including THE ART DIGEST.

A nation-wide art organization of American citizens. Membership in 47 states.

HOUSE WARMING

Acting on the opinion expressed by the votes of our members, the EXECUTIVE COMMITTEE, at its meeting of Dec. 5, at 130 Carnegie Hall, New York, unanimously passed the following motion:

PREAMBLE. In consideration of a 95 per cent majority of all returns received, said vote favoring the inauguration of an independent League Department in THE ART DIGEST, and said votes also approving the suggested increase in dues to accomplish this purpose, be it

RESOLVED, That the proposed arrangement with THE ART DIGEST be consummated, and that the Dues of Professional and Associate Professional members, beginning Jan. 1, 1930, be \$2.00 per year; Dues of Lay members to remain at \$5.00 per year as at present—all classes of members to receive THE ART DIGEST (with our Independent Department of THE AMERICAN ARTISTS PROFESSIONAL LEAGUE) for the calendar year.

THE EXECUTIVE COMMITTEE is at present composed of the Officers whose names appear above, and of H. Hobart Nichols, Vice-Chairman, and Gardner Symons, Chauncey F. Ryder, John Ward Dunsmore, Sherman Potts, Edward Field Sanford, Jr., J. Scott Williams, Hovsep Pushman, Orlando Rouland, Albert T. Reid, George Pearse Ennis and Alon Bement.

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PROPOSED ACTIVITIES FOR 1930

The Formation of DEPARTMENTAL COMMITTEES for professional aid and advice, the personnel of each to be announced upon appointment:

- 1) EDITOR OF INDEPENDENT LEAGUE DEPARTMENT: WILFORD S. CONROW, 154 West 57th St., New York, N.Y., to whom contributions for this page should be sent.
- 2) LEGAL COMMITTEE: CHAIRMAN, SHERMAN POTTS, 45 East 59th St., New York, N.Y., Robert Macbeth, Arthur O. Townsend and Harold Johnson. OBJECT: To clarify and to give to our members information about legal facts, based on laws and opinions, that affect the professional artist; standard contract forms, etc. (Mr. Potts will contribute a series of articles to this page, for later issues.)
- 3) TECHNICAL COMMITTEE: For the discussion and dissemination among our members of reliable information about artists' materials, technical equipment, and technique.
- 4) RELATIONS COMMITTEE: For advice and aid to improve professional relations between artist and dealer, artists and clients, and between fellow-artists.
- 5) PUBLICITY COMMITTEE: To give general publicity to contemporary American art in all fields of expression.
- 6) REGIONAL CHAPTER COMMITTEE: For the forming and stimulation of Regional

Chapters, and to encourage interchange of views and ideas between Chapters.

- 7) EDUCATIONAL COMMITTEE: To realize the League's plans for illustrated lectures, movies, radio talks, etc., as funds shall be raised. These, we hope, will increase the information available to the general public about contemporary American art in every field. Some members have already sent in contributions for this specific purpose. \$500.00 will launch our first illustrated slide lecture, for use in schools and women's clubs. We expect these lectures to pay for themselves when once started.
- 8) MEMBERSHIP EXTENSION: We now have 2,000 members enrolled. We wish to increase this to many thousand members. Every member should consider himself a member *ex-officio* of this Committee. For the League, numbers count. A check for DUES, with the candidate's name, address and profession, sent to the Treasurer completes your responsibility. An acknowledgment and certificate of membership will be sent promptly to all new members, and subscriptions to THE ART DIGEST will begin with the next issue.
- 9) AMERICAN OFFICIAL PORTRAITS (Federal, State and Municipal) by AMERICAN ARTISTS: The Executive Committee is of the opinion that portraiture in America is of such excellence as to justify a campaign to arouse a preference among our elected officials for commissioning American artists to paint official portraits paid for by appropriation of tax-payers' money. It is the fashion in Washington to have most of the official portraits painted by visiting European artists of ability. American artists of comparable skill should best depict the national traits and leave the truest record of our times for posterity. Aroused public opinion can change a fashion of thought, however general among our elected representatives in governmental office. Your CHAIRMAN will welcome expressions of opinion and suggestions about a campaign for American official portraits by American artists.

"IF THE AMERICAN PEOPLE WILL PATRONIZE AMERICAN ART, IN AMERICA MAY BE PLACED THE NEXT RENAISSANCE."—W. M. Hekking, Director, Albright Gallery of Art, Buffalo, N.Y.

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ANNUAL MEETING

Will be held Saturday evening, January 18, 1930, at 6 o'clock, in the galleries of The Fine Arts Building, 215 West 57th St., New York, for the election of officers for the ensuing year, for a review of the activities of the past year, and for general discussion and action on plans and projects for 1930. Further notice will be sent to our members by mail.

George DeForest Brush, at 74, Has His First "One-Man" Show



"Mourning Her Brave."



"Mother and Child."



"Young Woman in a Red Bodice."

George DeForest Brush is now in his 74th year, having been born at Shelbyville, Tenn., on Sept. 28, 1855, and, although he is one of the most famous of living and successful American artists and is known as "the dean" of them all (Childe Hassam was born in 1859), he has never had a "one-man show." This omission is now being remedied at the Grand Central Art Galleries, New York, where (until Jan. 18) a retrospective exhibition is being held which comprehends some 35 of his best known canvases, borrowed mainly from collectors and museums, and ranging as far back as some of his early

aboriginal themes, such as "The King and the Sculptor" and "Mourning Her Brave," reminiscent of the technique of his old teacher, J. L. Gérôme, down through his "Mother and Child" period, which was essentially Florentine, down to widespread family portraits that rival the decorative qualities of John Singer Sargent though by no means resembling them in color or tonality. Indeed, there is one picture which, when the announcements of the show were sent out, was still undergoing the final touches in Mr. Brush's studio.

The New York critics will now have their say about Mr. Brush. Since he never before

held an exhibition, estimates of his art mainly have been confined to paragraphs in books, such as Isham's and Caffin's. John Singer Sargent, who was by no means as modest as Mr. Brush, knew what the art world thought of him; he almost knew what the critics would write of him when he died. And now it is the unassuming Mr. Brush's turn.

THE ART DIGEST reproduces three pictures in the exhibition—one that marks his Gérôme period, one that represents his Florentine and Dutch-Family-Life metier, and the other his portraiture.

Craft and Life

"Prophets, poets, philosophers and other romantics have directed us to many gateways of escape from the pleasures and sorrows of life," says the *Bulletin of the Society of Arts and Crafts*, Boston. "Yet most of us continue to live in our own time and our own place under the sun."

"Many people of this XXth century in the United States are glad to live in what they feel is the best of all ages, the greatest of all nations. Somewhere between the desperate and the fatuous, perhaps, most of us take our modest places. We read with pleasure the alluring prospectus of the railroad or steamship company . . . and stay at home. The roll and thunder of the Odyssey may recall to us the glory that was Greece, but we do not set fire to the calendar or sail for Atlantis."

The writer finds that craftsmanship is in many ways a solution to the problems confronting the world today. "It is in the first place an enthusiasm for the materials of human work: metals, clay, leather, wood, cloth and so forth. It is a skill in arranging and shaping those materials, a skill that results from the first interests and enthusiasm and grows in work. It is a wisdom, an understanding, an accomplishment of beauty that proceeds not only from enthusiasm and skill but from the pleasure and general human education of exercising all one's faculties on a whole piece of work."

"It gives the craftsman a unique and su-

perior position in the life of the day. Craftsmanship as an avocation, as play, gives a richer sort of pleasure than any commercial entertainment to the man who accepts the contemporary division of life into work and play. For the thoroughgoing craftsman, who makes craftsmanship his whole life, it is work and pleasure combined and fused in the free play and development of all his faculties. On account of the great variety of occupation provided by any craft, craftsmanship recompenses specialization in materials with diversity in the handling of them. The curse of routine is revoked, and all craftsmanship is infused with the amateur spirit of doing something for love of doing it, making something for its own sake, instead of the professional spirit of doing one thing for the sake of another, generally gain.

"For the public in general, craftsmanship provides objects that possess qualities which the methods of quantity production, the factory and the machine, cannot achieve, objects of utility and beauty that satisfy the universal human craving for things formed by human desire and shaped by enthusiastic, skilful human hands. To every man, therefore, craftsmanship offers the only things with which a man can thoroughly enjoy living. To the craftsman, it offers more, a way of life itself."

THE ART DIGEST's New York office will gladly help you locate a particular painting or sculpture. Address: THE ART DIGEST, 9 East 59th St.

Cauldron Bubble!

Dorothy Grafty of the *Philadelphia Public Ledger* writes this of Beverley Hancock's exhibition of sketches of the Philippines and Java at the Art Alliance: "Young artists come and young artists go, but the ones that survive the early struggle are usually those with intelligence, a sense of humor and the ability to stick. Hancock possesses at least two of these necessary ingredients for success—intelligence and a sense of humor. As he is still a young man of 26 the third ingredient is yet to be tested. . . ."

"These vivid little sketches are the brisk, healthful reactions of an intelligent American youth with more than average ability to express his ideas in the art medium, and are, in consequence, as refreshing as a cool drink on a hot day. Beverley Hancock is not trying to be any one but Beverley Hancock, and he is too interested in his own reactions to follow those of any one but himself."

Washington Prizes

The Washington Water Color Club's 34th annual exhibition, held until Dec. 29 at the Corcoran Gallery of Art, was attended by large crowds throughout its course, and many purchases were made. This year 122 artists exhibited 198 water colors and 58 etchings. The jury of selection was composed of Dr. William H. Holmes, A. H. O. Rolle, Marguerite C. Munn, Eleanor Parke Curtis, Tom Brown, Hattie E. Burdette, Roy Clark, Frances H. Combs, Margarete Lent.

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